



MISS GRAHAM.













*Miss Graham*



The Original Polka



The Queen & Prince's Polka



The Royal Polka



Les Roses Polka

**JULLIEN'S**  
ORIGINAL  
**POLKA**  
**QUADRILLES,**

THE ONLY  
EDITION IN WHICH  
"THE ORIGINAL POLKA"  
IS INTRODUCED.



The Canadian Polka



The Swallow, French Polka



The Opera Polka



The Imperial Polka

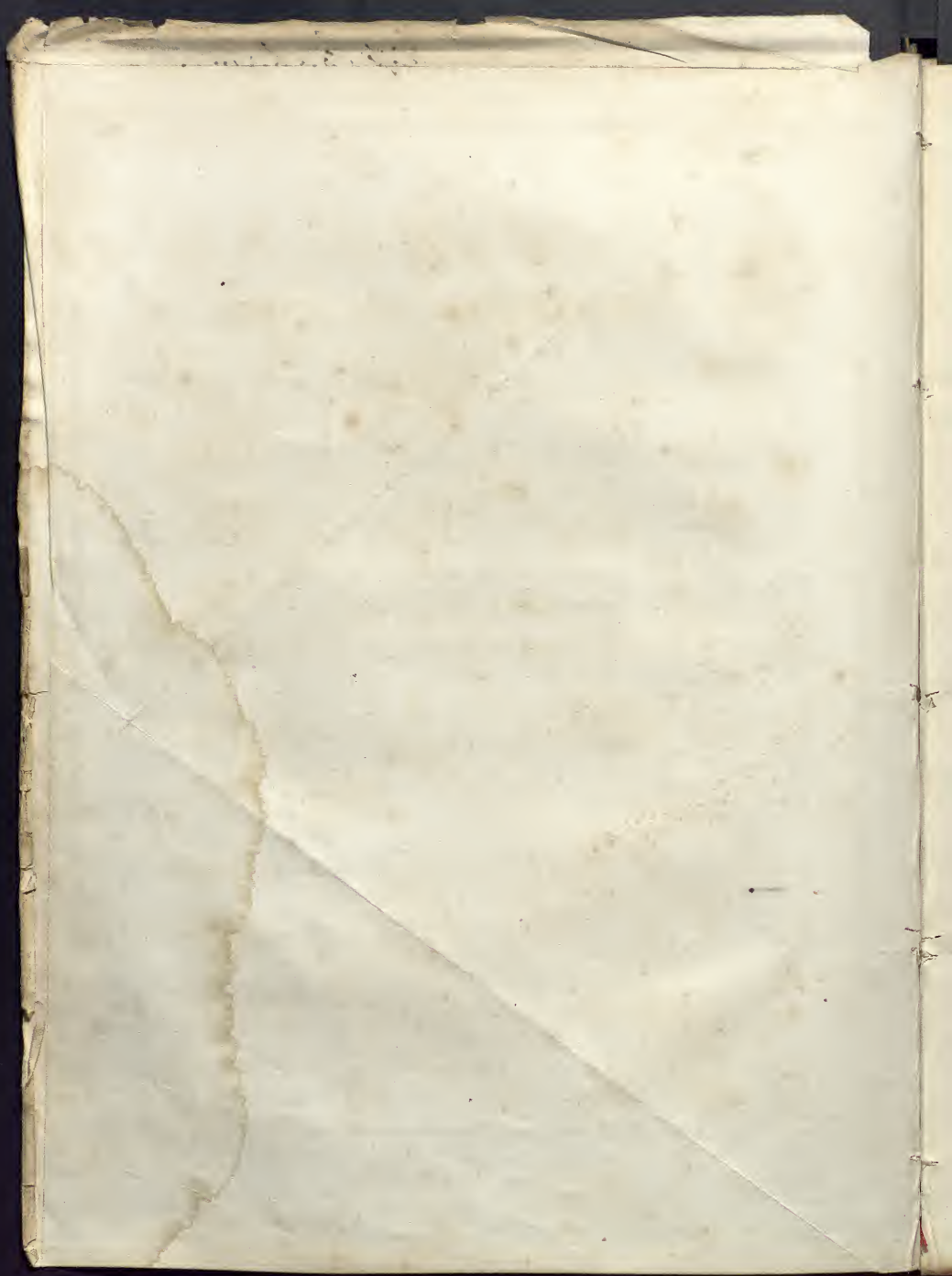
FRY, SEA, HALL

LONDON, PUBLISHED BY L. JULLIEN AT HIS DÉPÔT GÉNÉRAL DE MUSIQUE DANSANTE,  
214, REGENT STREET, & 45 KING STREET.

PRICE  
DUETS 4/

PRINTED BY J. H. COOPER, 15, PATERNOSTER ROW.







POLKA QUADRILLES.  
THE HUNGARIAN NATIONAL DANCE.

JULLIEN.

Nº 1.

*p*

*Gres.*

*f CODA.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*FINE.* *p Dolce.*

*p*

*D.C.*



## THE DOURO POLKA.

JULLIEN.

Nº 2.



The musical score is written for piano and features six systems of notation. Each system consists of a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system concludes with a fortissimo (*ff*) dynamic. The third system contains alternating *p* and *ff* markings. The fourth system also features alternating *p* and *ff* markings. The fifth system continues with alternating *p* and *ff* markings. The sixth system starts with a piano (*p*) marking, includes a Crescendo (*Cres.*) marking, and ends with a *Da Capo.* instruction.

## THE DRAWING ROOM POLKA.

JULLIEN.

No 3.

8. *Lote.*

*p*

*p*

*Legato.*

*f*

*f*

*Ped.*

*Espress:*

*p*

*CODA.*

*ff* *FIN.* *p*

*D.C.*



THE ORIGINAL POLKA with 4 Variations.

7

No 5.

JULLIEN.

*p*

*ff*

*p*

*f*

1st time.

Polka Quadrilles. (JULLIEN.)

A musical score for a piece titled "Polka Quadrille, (JULIEN)". The score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#). The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The fourth system is marked "2nd time." and includes a forte (*f*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic. The score features various musical notations including eighth and sixteenth notes, rests, and slurs. There are also dynamic markings (*p*, *f*, *ff*) and articulation marks like accents. The piece concludes with a double bar line.



Musical score for Polka Quadrilles (Jullien). The score is written for piano (p) and forte (f) dynamics. It features a treble and bass staff with a key signature of one sharp (F#). The tempo is marked "3rd time." and the style is "gva." (gavotte). The piece includes a "loco." section. The score is divided into measures by bar lines.

The score consists of six systems of music. The first system begins with a piano (p) dynamic. The second system includes a forte (f) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a forte (f) dynamic. The fifth system includes a piano (p) dynamic. The sixth system includes a forte (f) dynamic.

The score is marked with various musical notations, including notes, rests, and dynamic markings. The piece concludes with a double bar line.

*loco.*

*p*

*f*

4<sup>th</sup> time.

*f*

*gva*

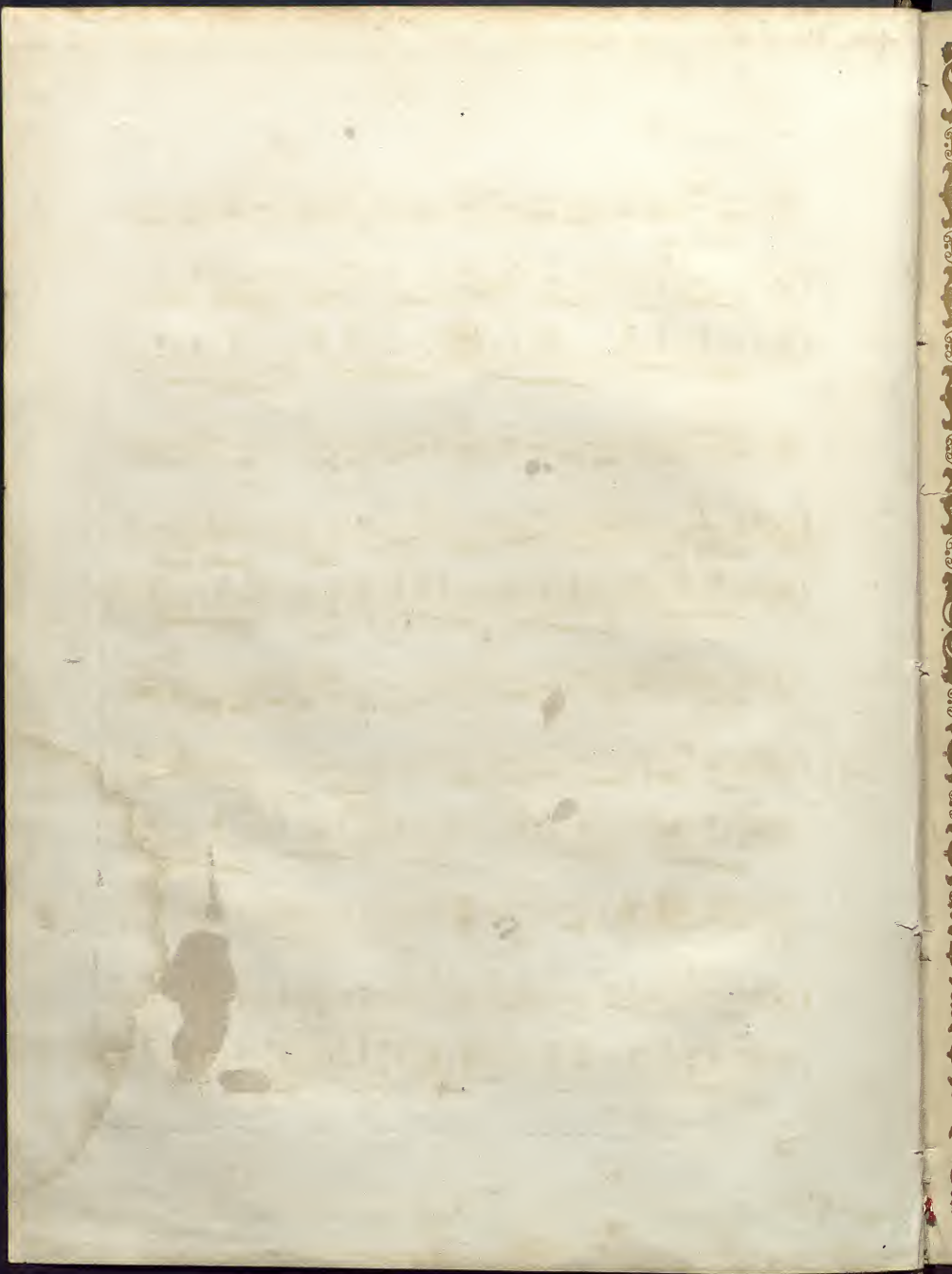
The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The melody in the treble is marked 'loco.' and features rapid sixteenth-note passages. The bass part is marked 'p' (piano) and consists of chords. The second system continues the 'loco.' melody and has a 'f' (forte) dynamic marking in the bass. The third system also continues the 'loco.' melody. The fourth system marks the beginning of the '4th time' section, where the treble part changes to a slower, more melodic line, while the bass remains chordal. The fifth system continues this section. The sixth system is marked 'gva' (grace) and features a final melodic flourish in the treble and a concluding bass line. The piece ends with a double bar line and a key signature change to one sharp.



## 11

*f* Brillante.

Polka Quadrilles. (JULIEN.)





J. M. Graham



Small text: DANCING, & ROUND THE HORSE.

*J. M. Graham*

THE CELEBRATED

**P O L K A ,**

AS DANCED AT THE SOIREES DU HAUT-TON IN LONDON, PARIS, VIENNA, &c.

DEDICATED TO

**MR E. COULON,**

BY

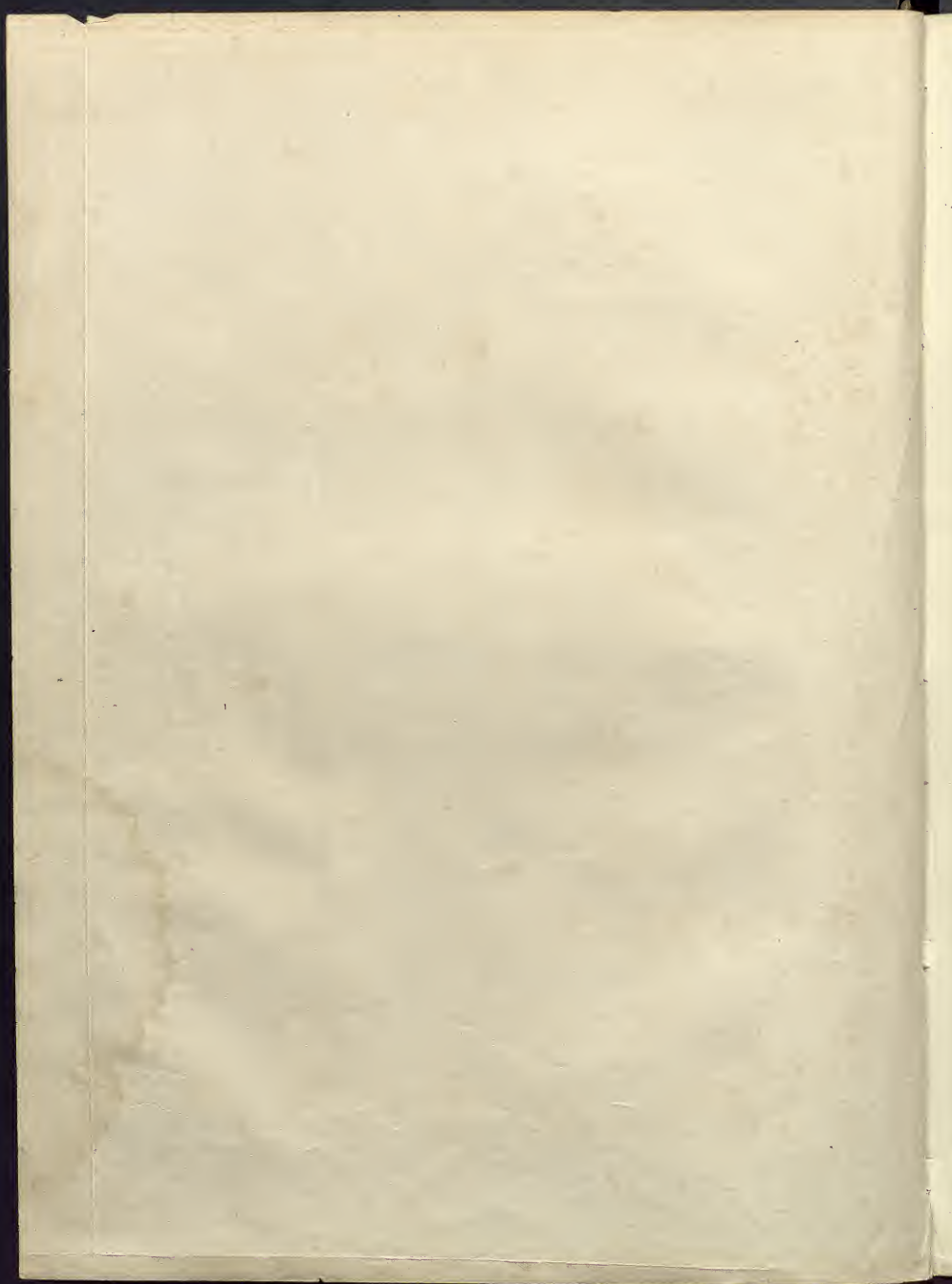
**JULLIEN.**

*Real Star Hall*

*P. 3/4*

LONDON, PUBLISHED BY JULLIEN, 3, LITTLE MADDOX ST. NEW BOND ST.

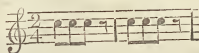
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# JULLIEN'S CELEBRATED POLKAS.

The gentleman takes his partner's left hand with his right. Both advance in *Balancé* on the right, then on the left, alternatively, in such a manner as to find themselves, one measure, nearly *vis-à-vis*, and the other, nearly *dos-à-dos*. In this position they promenade as if it were round the circle once or twice, the gentleman holding always the lady's left hand as at the starting. After one or several rounds, the gentleman leaves the lady's hand to take hold of her by the waist, exactly as in the waltz. They perform thus, *FIGURES EN AVANT*, then, *FIGURES EN TOURNANT*, alternatively, observing always the characteristic cadence of the Polka, whose musical rhythm may be expressed as follows—



but for an exact *choregraphique* description of which, the assistance of a professor is indispensable.

It is during the execution of the *second movement*, that is, when performing the *figure en avant*, and *en arrière*, that they must *both* lightly touch the ground with the foot, on each measure, viz. —with the heel when the leg is forward, and with the tiptoe when backwards.

M. E. COULON, 47, Marlborough Street, Regent Street, having recently undertaken a journey to Paris for the express purpose of obtaining the original POLKA from its importers in France, M. M. Cellarius and Coralli, is a professor whose teaching may warrant a complete mastery of this graceful dance.

In conclusion, four, or at the most five lessons, will enable any one acquainted with the general principles of the art of Dancing, to perform the POLKA with the gracefulness and the characteristic agility this national dance requires.

\* \* Many spurious imitations of M. JULLIEN's works, having been sold to the public, under so many assumed forms, he has published the POLKA DANCE, at his own Office, 8, Maddox Street, Bond Street, and in order to secure the public against the possibility of purchasing incorrect copies, he has attached his signature to each; none can, therefore, be relied on which have not his autograph. Correct copies of the Polka to be had at all respectable Music Shops in the Kingdom. Also of the following Pieces:—

## POLKAS.

1. The Original Polka  
(As danced at all the Theatres of London, and at the Court Balls of Paris and Vienna.)
2. The Royal Polka
3. The Nobility Balls Polka
4. The Rage of Paris Polka
5. The Rage of Vienna

## QUADRILLES.

1. The English Quadrille
2. The Irish Echo Quadrille  
(A Comic Quadrille)
3. The Toy Quadrille
4. The Semiramide Quadrille  
(On Rossini's Opera)
5. Zampa Quadrille  
(On Hérold's Opera)

## WALTZES.

1. Le Zouquet Royal
2. La Valse à deux Temps  
(Known to all the Courts of Europe)
3. The Butterfly Waltz
4. The Royal Scotch Waltz.  
(On Scotch Melodies—A Companion to the Scotch Quadrille.)

ALSO, JUST PUBLISHED, THE  
DOURO POLKA, BY JULLIEN,  
AND THE  
OPERA POLKA,

As danced by Madlle CARLOTTA GRISI, and Mous. PERROT. Music Composed by Signer PUGNI.

## THE POLKA DANCE.

*Imposed on National Polish & Bohemian Melodies.*

BY

J U L I E N.

N<sup>o</sup> 1.

ALLEGRO

NON TROPPO.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The first system begins with a treble staff containing a triplet of eighth notes and a bass staff with a similar triplet. The second system continues the melody with a triplet and a slur. The third system features a triplet and a slur. The fourth system is marked 'f' and includes a triplet and a slur. The fifth system concludes with a triplet and a slur. The score is marked 'pp' at the beginning and 'f' in the fourth system.

The Polka, By JULLIEN.

This Work is Copyright.



Musical score for "The Polka" by Jullien, page 3. The score is in 2/4 time, key of D major (two sharps). It consists of six systems of piano and organ accompaniment. The piano part is in the treble clef, and the organ part is in the bass clef. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp*, *ff*, and *FINE*. The piece concludes with a *D. C.* (Da Capo) instruction.

N<sup>o</sup> 2.

ALLEGRO

MODERATO.

The musical score is written for piano and consists of six systems of two staves each. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo markings are 'ALLEGRO' and 'MODERATO.' The dynamics include *pp* (pianissimo), *ff* (fortissimo), and *gr. loco* (grandioso loco). The score features various musical notations such as slurs, accents, and triplets (marked with a '3' over the notes). The piece concludes with a double bar line.

The Polka, By JULLIEN.



The musical score is arranged in six systems, each consisting of a treble and a piano (p) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*pp*) dynamic. The second system features a fortissimo (*ff*) dynamic. The third system includes a tempo change from *gr'a* (grave) to *loco* (allegro loco). The fourth system is marked *ff marcato*. The fifth system includes a *D. C.* (Da Capo) instruction. The sixth system concludes with a *FINE.* marking.

*pp*

*ff*

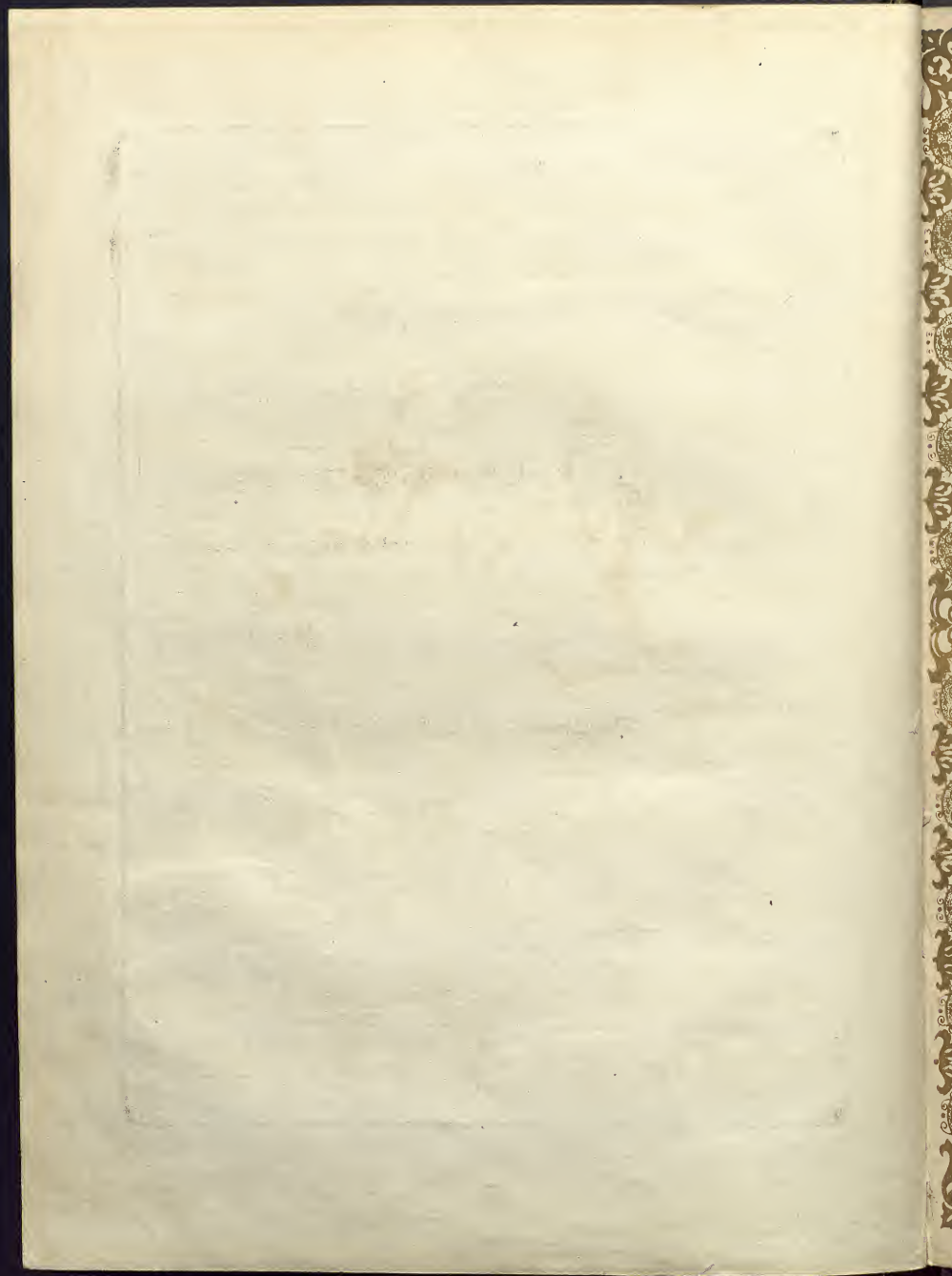
*gr'a* ..... *loco*

*ff marcato*

*D. C.*

*FINE.*

The Polka, By JULLIEN.







MADE IN FRANCE. LITH. COLORED.

*Jullien*  
64, CHARLOTTE ST. RATHBONE PL.

## THE OPERA POLKA,

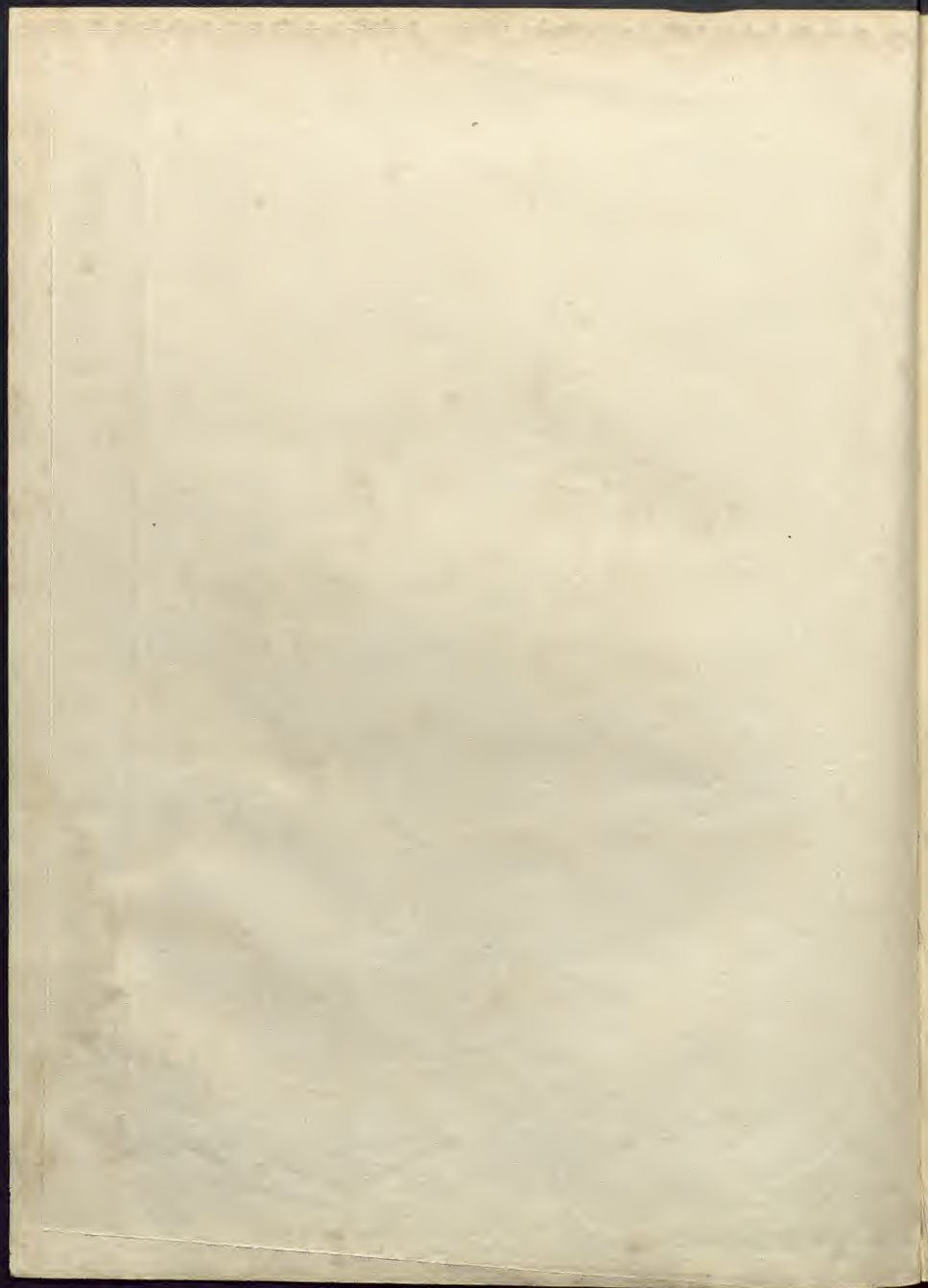
AS DANCED BY **M<sup>ME</sup> CARLOTTA CRISI & M. PERROT**, THE MUSIC BY  
**SIGNOR PUGNI.**

ALSO THE ORIGINAL **POLKA** BY **JULLIEN** AS DANCED AT THE NOBILITY'S BALLS & PERFORMED AT EVERY THEATRE IN LONDON, PARIS, VIENNA, &c.  
N<sup>o</sup> 2, THE ROYAL POLKA, N<sup>o</sup> 3, THE DRAWING ROOM POLKA, N<sup>o</sup> 4, THE RACE OF VIENNA POLKA,  
N<sup>o</sup> 5, THE DOURO POLKA, N<sup>o</sup> 6, LES JOUES-GE-FAVIS POLKA, BY **JULLIEN**

Printed at the

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P. 3/



# THE OPERA POLKA.

1

as danced by M<sup>LE</sup> CARLOTTA GRISI, and M<sup>OS</sup> PERROT.

Composed by SIGNOR PUGNI.

This work is COPYRIGHT.

ALLEGRO

non troppo.

*f* Take the movement not so quick as the Galop.

*f*

*8<sup>va</sup>*

*p*

*mf* *cres*



This musical score is for the second page of 'The Opera Polka' by Pugnani. It is written for piano in G major (one sharp) and 2/4 time. The score consists of six systems, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece features various musical notations including slurs, accents, and dynamic markings such as *p* (piano) and *cres* (crescendo). The final system concludes with a double bar line.

3

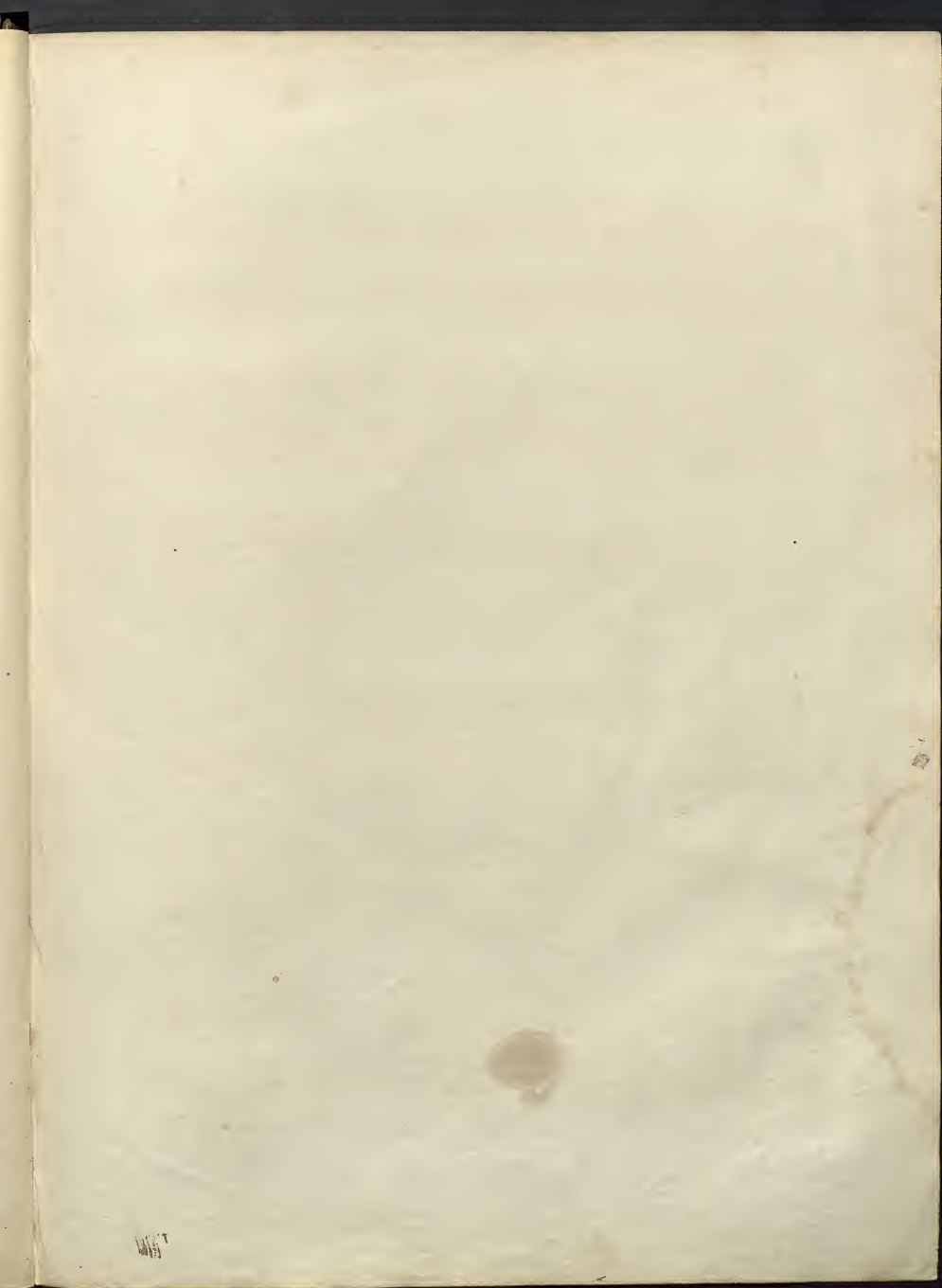
The musical score is written for piano and violin. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The score is divided into six systems. The first system includes a piano (p) dynamic marking. The second system includes a crescendo (cres) marking. The third system includes a forte (f) dynamic marking and a first ending bracket (8<sup>va</sup>). The fourth system includes a first ending bracket (8<sup>va</sup>). The fifth system includes a piano (p) dynamic marking. The sixth system includes a piano (p) and crescendo (cres.) marking. The score concludes with a double bar line.

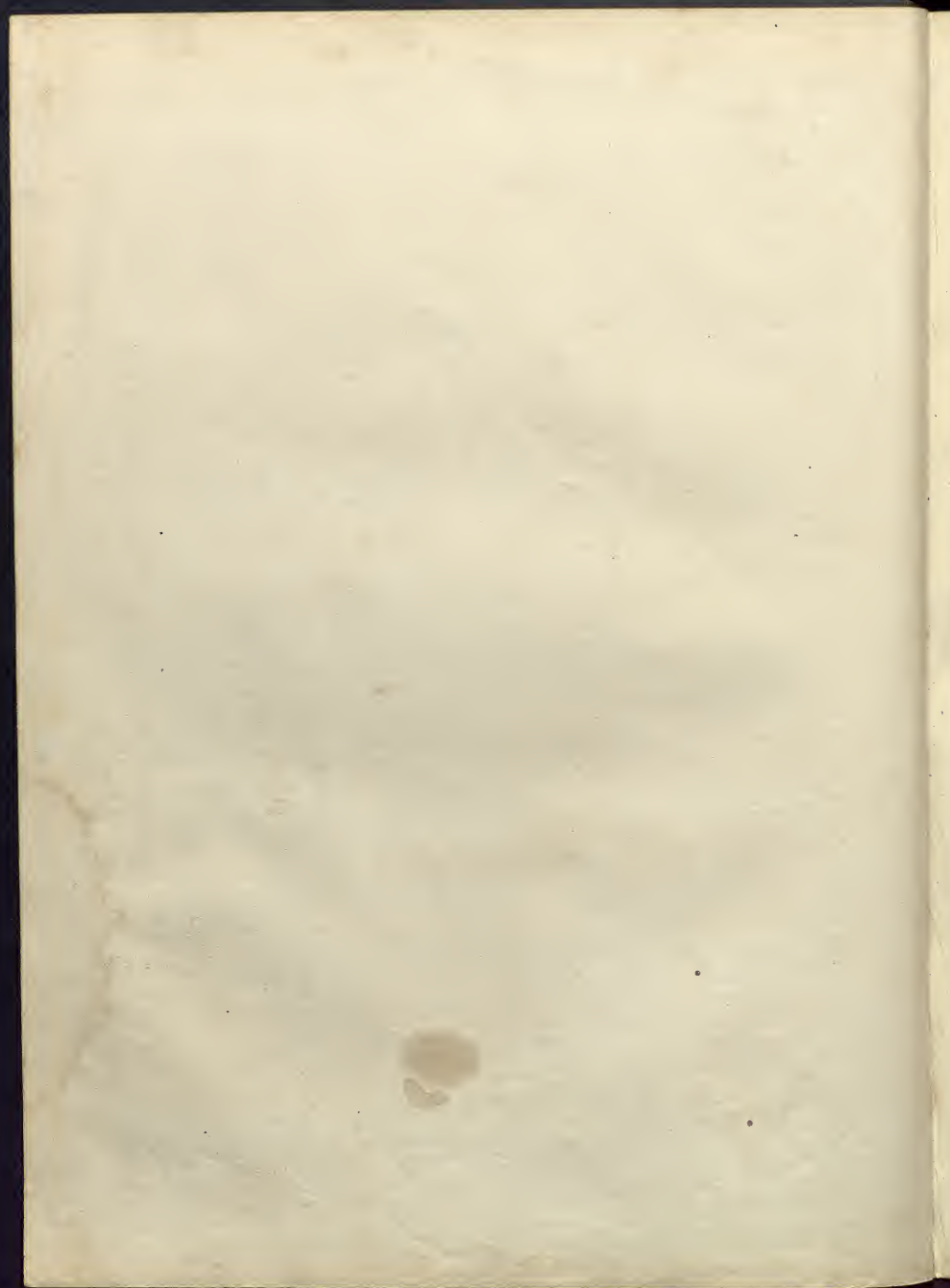
The Opera Polka. ( PUGNI.)

The musical score is written for piano and grand staff. It consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a half note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment consists of chords. Dynamics include *mf* (mezzo-forte) and *p* (piano). A *cres.* (crescendo) marking is present. The second system continues the melody and accompaniment. The third system introduces the *f* (forte) dynamic and the *accelerando* instruction. The fourth system features a first ending bracket labeled *8<sup>va</sup>*. The fifth system continues the main melody. The sixth system features a second ending bracket labeled *8<sup>va</sup>* and concludes with a *loco* marking and a double bar line.

The Opera Polka. (PUGNI.)







*with  
Miss Stewart's kind*

SELECT AIRS,

FROM

Donizetti's admired Opera

**LUCREZIA BORGIA.**

*Arranged for the*

**Piano Forte,**

BY

**A. DIABELLI.**

*Ent. Sta. Hall.*

*Pr. 5/.*

LONDON,

D'ALMAINE & CO 20, SOHO SQUARE.





LUCREZIA BORGIA.

(BELLA VENEZIA AMABILE.)

Arranged by Diabelli.

VIOLACE.

*f* *p* *ffp* *p* *ffp* *f* *p* *dol:*

*grv*

*f*

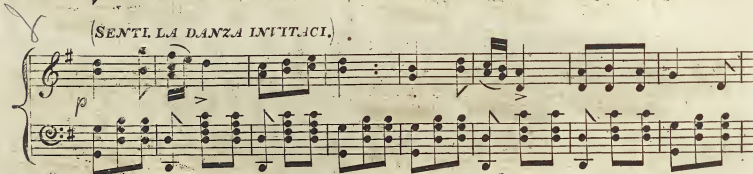
*loco*

*p*

*f*

*grv*

*p*

*loco*



The musical score consists of six systems of staves. The first system includes the markings *cres:*, *f*, and *ova*. The second system continues the melodic and harmonic development. The third system shows a continuation of the themes. The fourth system is marked *loce*. The fifth system features a series of chords and moving lines. The sixth system concludes the piece with a *lento.* marking and a key signature change to two flats.

*Allegretto. (CO.M'È BELLO QUALE INCANTO.)*

*p*

*rit: a tempo.*

*f p*

*mf f*

*rall: a tempo. g'a*

*ff rall:*





8<sup>va.</sup>  
*fp* *mf*

*loco.*  
*tr*

(DI PESCATORE IGNOBILE.)  
*Andante sostenuto.*  
*dim.* *p*

*p*

gta  
dol:

dol:

cres:

p

cres:

f

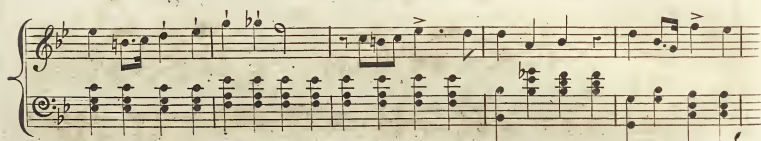
loco.

p

pp

rall:

pp

*Moderato. (A.M.I. TUA MADRE E TENORO.)*



## Andantino. (MOFFIO ORSINI.)

The musical score is written for piano and bass. It begins with a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Andantino'. The score consists of six systems of music. The first five systems are marked with a piano 'p' dynamic. The sixth system has an '8va' marking above the treble staff and a forte 'f' marking below the bass staff. The piece ends with a double bar line.

*All<sup>o</sup> vivace. (ELLA INFAME SI RESE.)*

*loco*  
*p*  
*mf*  
*gr<sup>a</sup>*  
*ff*  
*p*  
*ff*  
*f*  
*p*  
*ff*  
*loco*  
*fff*

The musical score consists of six systems, each with a violin staff (treble clef) and a piano staff (bass clef). The key signature is one sharp (F#). The time signature is 6/8. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), and *fff* (fortississimo). There are also performance instructions: *loco* (twice), *gr<sup>a</sup>* (grace notes), and *loco* with a slur. The score ends with a double bar line and a fermata on the piano staff.

*Andante cantabile. (VIENI LA MIA VENDETTA.)*

The musical score is written for piano and voice. It consists of six systems of music. The first system begins with a piano introduction in the left hand, marked *ff* (fortissimo), followed by the vocal entry marked *p* (piano). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in a soprano clef, and the accompaniment is in a bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings. The final system ends with a double bar line and a 3/4 time signature change.

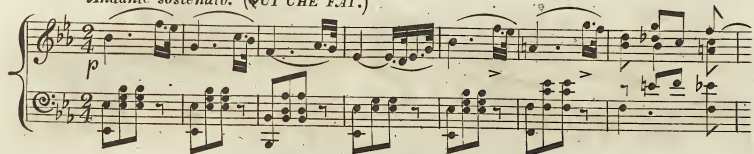


*All.<sup>o</sup> moderato. (QUALUNQUE SIA L'EVENO.)*

The musical score is written for a single instrument, likely a piano, in a 3/4 time signature. It consists of six systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include 'f' (forte) and 'cres.' (crescendo). The score is marked with 'Lucrezia, Bk. 1.' at the bottom left and '3752' at the bottom right.



*Andante sostenuto. (QUI CHE FAI.)*



All<sup>o</sup> vivace. (NON FAR MOTTO: PARTI.)

The musical score is written for piano and voice. The piano part is in 6/8 time, key of B-flat major. The vocal part is in the same key and time. The score consists of seven systems of piano and vocal staves. The piano part features a rhythmic accompaniment with various dynamics and articulations. The vocal part includes melodic lines with lyrics and performance instructions.

Dynamics and articulations include: *p*, *sf*, *f*, *pp*, *loco*, *gr*, *sf*, *ff*, *loco*, *p dol*, *f*.



*p*

*Poco più mosso.* *gta*

*loco* *f* *p* *cres:* *poco*

*a* *poco* *accel:*

*Allo moderato.* (VI CHIEDO O SIGNORE.)

The musical score is written for piano on six systems. Each system consists of a grand staff with a treble and bass clef. The key signature is G major (one sharp). The time signature is common time (C). The first system starts with a forte (*f*) dynamic in the right hand and piano (*p*) in the left hand. The music features a mix of arpeggiated figures, sixteenth-note runs, and sustained chords. The final system ends with a *dol:* (dolce) marking above the right hand.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff entry and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff entry with a forte (f) dynamic and a piano (p) dynamic marking. The fourth system includes a forte (f) dynamic marking. The fifth system features a piano (p) dynamic marking and a forte (f) dynamic marking. The sixth system concludes with a piano (p) dynamic marking and a forte (f) dynamic marking. The piece ends with a double bar line and a 3/4 time signature.

Lucrezia, Bk: 1.

3 752

rall:



## Andante. (DELLA DUCHESSA AI PRIEGHI.)

The musical score consists of six systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Andante". The piece is titled "(DELLA DUCHESSA AI PRIEGHI.)".

Dynamics and markings include:
 

- p* (piano) at the beginning of the first system.
- f* (forte) and *sf* (sforzando) in the second system.
- cresc.* (crescendo) in the third system.
- f* (forte) and *p* (piano) in the fourth system.
- f* (forte) and *p* (piano) in the fifth system.
- f* (forte) and *sf* (sforzando) in the sixth system.

The notation includes various musical symbols such as slurs, accents, and dynamic markings. There are some handwritten corrections and annotations, including "375 2f" and "sf" near the bottom of the page.

The musical score consists of six systems of staves. The first system begins with a *cres.* (crescendo) marking and a *f* (forte) dynamic. The second system continues with a *p* (piano) dynamic. The third system features a *f* dynamic, followed by a *p* dynamic, and then a *cres.* marking. The fourth system includes a *f* dynamic, a *p* dynamic, and a *g<sup>va</sup>* (grace) marking. The fifth system is marked *loco.* (loco) and includes a *p* dynamic and a *sf* (sforzando) marking. The sixth system is marked *rall.* (rallentando) and includes a *p* dynamic.

*All<sup>o</sup> vivace. (INFELICE IL VELENO BEVESTI.)*

The musical score is written for piano and consists of six systems of staves. The notation includes various dynamics and performance markings:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment of eighth notes.
- System 2:** The right hand features a more active melodic line. A mezzo-forte (*mf*) dynamic is indicated.
- System 3:** Includes a *trillo* marking over a chord in the right hand. The left hand continues its accompaniment. A piano (*p*) dynamic is marked.
- System 4:** Features a *cres* (crescendo) marking in the left hand and a *calando* (decrescendo) marking in the right hand. A piano (*p*) dynamic is also present.
- System 5:** Includes a *mf* dynamic in the left hand and a *cres:* (crescendo) marking. The right hand has a *gra* (grace) marking over a chord.
- System 6:** The right hand has a *trillo* marking. The left hand has a piano (*p*) dynamic. A *calando.* (decrescendo) marking is present in the right hand.



*gta*

*Piu moto.*

*calando.*

*cres.*

*f*

*ff*

*loco.*

*loco.*

1870

1. The first of the year was a very cold day, with a heavy snowfall. The wind was from the north, and the snow lay deep on the ground. The trees were covered with a thick coating of snow, and the houses were all white. The children were very happy to see the snow, and they went out to play in the yard. They built a snowman, and they made a snow fort. They were very busy all day, and they had a great time.

2. The second day was a very warm day, with a heavy rain. The wind was from the south, and the rain fell fast and hard. The children were very happy to see the rain, and they went out to play in the yard. They built a sandcastle, and they made a sand fort. They were very busy all day, and they had a great time.

3. The third day was a very cold day, with a heavy snowfall. The wind was from the north, and the snow lay deep on the ground. The trees were covered with a thick coating of snow, and the houses were all white. The children were very happy to see the snow, and they went out to play in the yard. They built a snowman, and they made a snow fort. They were very busy all day, and they had a great time.

4. The fourth day was a very warm day, with a heavy rain. The wind was from the south, and the rain fell fast and hard. The children were very happy to see the rain, and they went out to play in the yard. They built a sandcastle, and they made a sand fort. They were very busy all day, and they had a great time.

5. The fifth day was a very cold day, with a heavy snowfall. The wind was from the north, and the snow lay deep on the ground. The trees were covered with a thick coating of snow, and the houses were all white. The children were very happy to see the snow, and they went out to play in the yard. They built a snowman, and they made a snow fort. They were very busy all day, and they had a great time.

6. The sixth day was a very warm day, with a heavy rain. The wind was from the south, and the rain fell fast and hard. The children were very happy to see the rain, and they went out to play in the yard. They built a sandcastle, and they made a sand fort. They were very busy all day, and they had a great time.

7. The seventh day was a very cold day, with a heavy snowfall. The wind was from the north, and the snow lay deep on the ground. The trees were covered with a thick coating of snow, and the houses were all white. The children were very happy to see the snow, and they went out to play in the yard. They built a snowman, and they made a snow fort. They were very busy all day, and they had a great time.

8. The eighth day was a very warm day, with a heavy rain. The wind was from the south, and the rain fell fast and hard. The children were very happy to see the rain, and they went out to play in the yard. They built a sandcastle, and they made a sand fort. They were very busy all day, and they had a great time.

9. The ninth day was a very cold day, with a heavy snowfall. The wind was from the north, and the snow lay deep on the ground. The trees were covered with a thick coating of snow, and the houses were all white. The children were very happy to see the snow, and they went out to play in the yard. They built a snowman, and they made a snow fort. They were very busy all day, and they had a great time.

10. The tenth day was a very warm day, with a heavy rain. The wind was from the south, and the rain fell fast and hard. The children were very happy to see the rain, and they went out to play in the yard. They built a sandcastle, and they made a sand fort. They were very busy all day, and they had a great time.

Nº 6



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 with  
*Elegant Variations.*  
 for the  
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 2. — HERES TO THE YEAR THATS AWA.  
 3. — O BOTHWELL BANK.  
 4. — THE ISLE OF SKYE.  
 5. — THE WEARY PUND O TOW.  
 6. — O THIS IS NO MY AIN LASSIE.

*Composed and Dedicated*  
 TO  
**MISS BARNES,**  
*Rectory Castleford Parks.*  
 BY  
**CHARLES CZERNY.**

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Ent. Sta. Hall.

Price 3/-

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*[Faint, illegible text, likely bleed-through from the reverse side of the page]*

# O THIS IS NO MY AIN LASSIE.

1

## INTRODUCTION.

C. CZERNY.

ALLEGRETTO

VIVACE.

*ff* *fz*

*p dolce tranquillo*

*grava* *cres* *fp* *dolce leggiero*

*grava* *loco* *grava* *pp*

*grava* *loco* *cres*

*grava* *loco* *f* *dim* *p dim e rallent*

*Allegretto.*

THEMA

*p* *stacc*

*p*

VAR. I.

*p dolce* *gra*...

\* \*

*gra*... *loco*

*p*



CAR: 2.

*Vivace*

Musical score for CAR: 2, featuring five systems of piano and violin staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes dynamic markings such as *f*, *sf*, *dim*, *p*, and crescendo/decrescendo hairpins. The first system starts with a forte (*f*) dynamic. The second system includes a decrescendo (*dim*) and a subito forte (*sf*) marking. The third system features a subito forte (*sf*) and a forte (*f*) marking. The fourth system includes a piano (*p*) marking and a crescendo hairpin. The fifth system concludes with a double bar line.

*Grazioso*

VAR: 3.

*dolce*

*Vivo e brillante.*

VAR: 4.

*grv*

*ff*

*sf*

*p*

*grv*

*loco*

*grv*

*loco*

*ff*

*sf*

\*

Handwritten musical score for piano, featuring six systems of music. The first three systems are in 2/4 time, and the last three are in 2/4 time. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *p*, *dolce*, *ff*, and *fz*. It also includes performance instructions like *gra* and *loco* with dotted lines, and *VAR: 5. MINORE.* for the final section. The key signature is one sharp (F#).



FINALE.

MAGGIORE.

*dolce*

*f* *p*

*f* *p*

*p* *dolce*

*p* *dolce*

Musical score for piano, page 7. The score consists of six systems of grand staves (treble and bass clef). The key signature is G major (one sharp). The time signature is 2/4. The notation includes various dynamics (cres, f, ff, dim), articulations (accents, slurs), and performance directions (grazioso, loco). A double bar line with repeat dots appears in the fifth system. The sixth system ends with an asterisk.

The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various dynamics and performance markings:

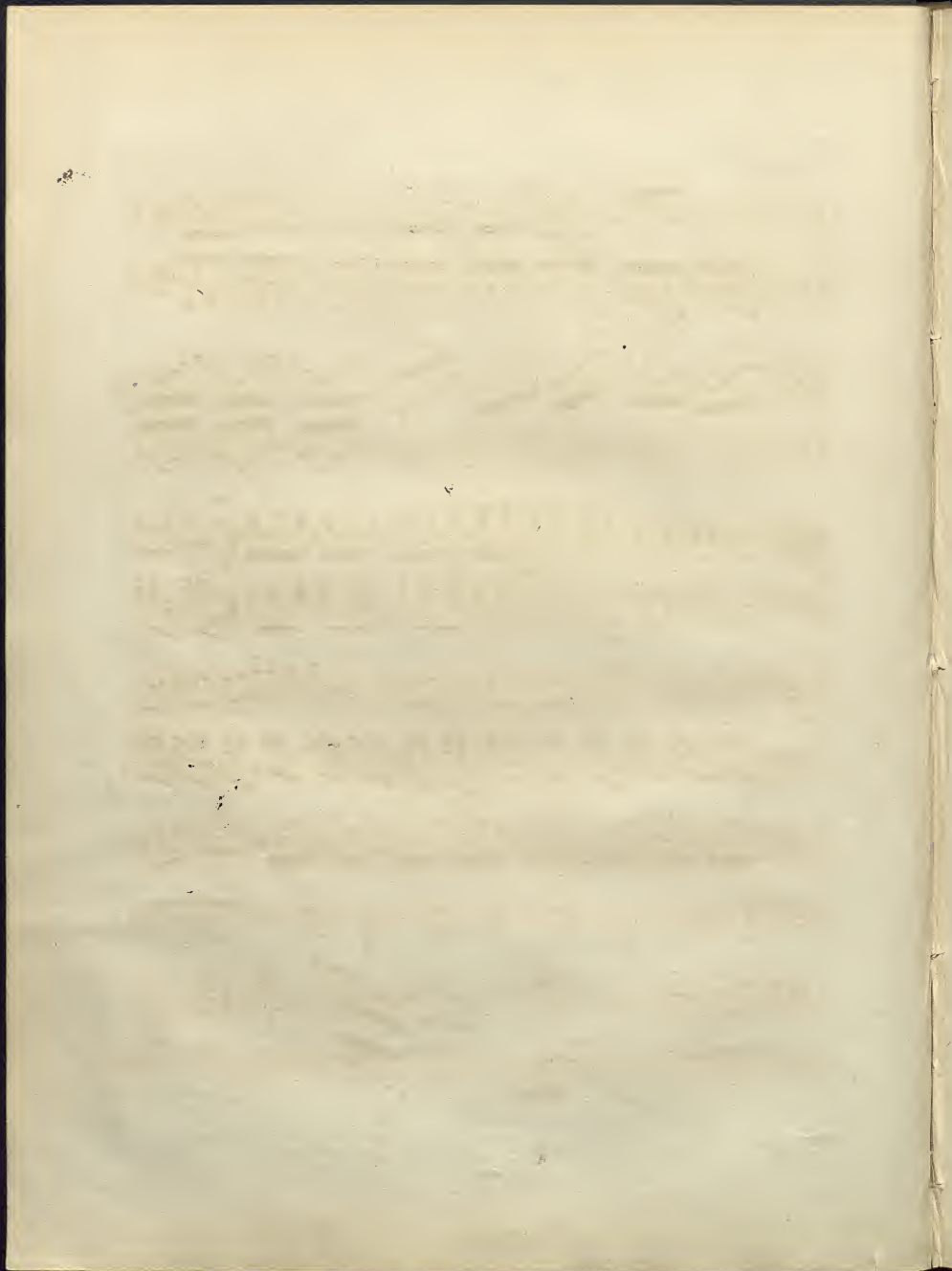
- System 1:** The right hand begins with a melody marked *p dolce*. The left hand provides a rhythmic accompaniment of eighth notes.
- System 2:** The right hand continues the melody, with dynamics *f* and *p* indicated. The left hand features a steady eighth-note pattern.
- System 3:** The right hand has a rapid, flowing passage marked *sf* and *leggerm*. The left hand continues with eighth notes.
- System 4:** The right hand maintains the rapid passage, with a *cres* (crescendo) marking. The left hand continues with eighth notes.
- System 5:** The right hand features a section marked *loco* (ritardando) and *gra* (grazioso). The left hand continues with eighth notes.
- System 6:** The right hand concludes with a section marked *con fuoco* (con fuoco). The left hand continues with eighth notes.

The notation includes various musical symbols such as slurs, ties, and dynamic markings (*p*, *f*, *sf*, *cres*, *loco*, *con fuoco*). The piece ends with a final chord in the right hand.



The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4.

- System 1:** The right hand features a melodic line with a *gra* (grace note) marking. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *\* f* (f). A *\* f* dynamic is also present in the right hand.
- System 2:** The right hand continues the melodic line with a *loco* (loco) marking. The left hand accompaniment remains. Dynamics include *ff* and *\* f*.
- System 3:** The right hand has a *Piu vivo.* (Piu vivo) instruction. The left hand accompaniment is dense. Dynamics include *\* f* and *\* p dolce* (p dolce).
- System 4:** The right hand features a *cres* (crescendo) marking. The left hand accompaniment is dense. Dynamics include *f* and *ff*.
- System 5:** The right hand features a *gra* (grace note) marking. The left hand accompaniment is dense. Dynamics include *ff* and *\* f*.
- System 6:** The right hand features a *loco* (loco) marking. The left hand accompaniment is dense. Dynamics include *ff* and *\* f*.



J. H. Mahan

~~Wm. B. ...~~

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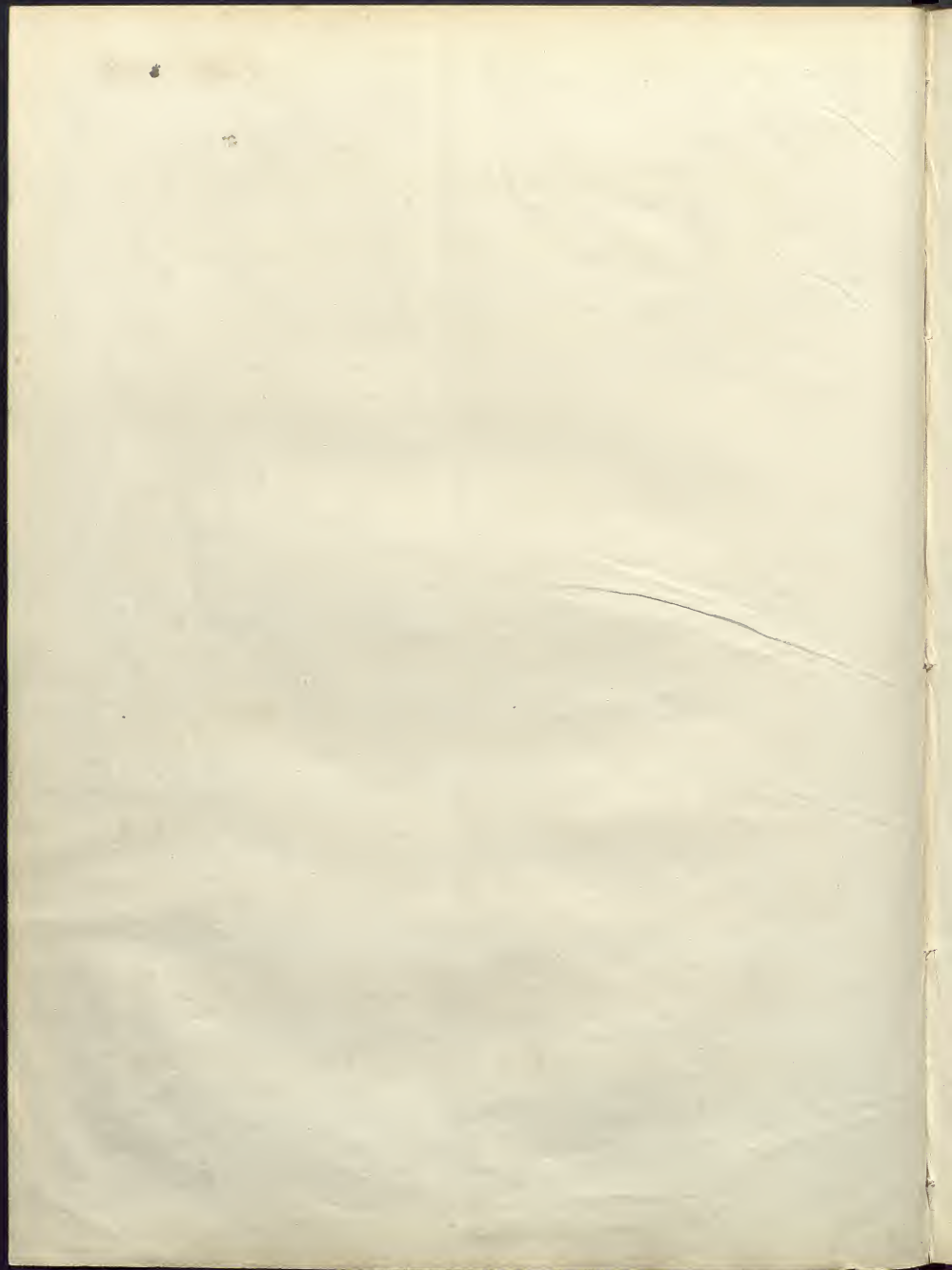
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# CHARLIE IS MY DARLING.

1

MODERATO  
ANAL.

The main musical score is written for piano in 2/4 time. It consists of three systems of staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody is marked with a piano (*p*) dynamic. The second system continues the melody and includes a bass line with a mezzo-forte (*mf*) dynamic. The third system concludes the main piece with a *pp* (pianissimo) dynamic and is marked "Fine.".

VAR:

The variation section is marked "VAR:" and begins with a treble clef and a key signature of one flat. It consists of three systems of staves. The first system is marked with a piano (*p*) dynamic and includes a *Molto Legato e Espressivo* instruction. The second system features a crescendo (*Cres:*) and a forte (*f*) dynamic. The third system includes a *ritardando* instruction and a mezzo-forte (*mf*) dynamic. The variation concludes with a *ritardando* instruction and a *DC* (Da Capo) marking.

ALLEGRO  
VIVACE.  
MA  
NON TROPPO

VAR:



*THE BRAES O' BALQUITHER.*

(Will ye go Lassie go.)

ALLEGRO  
MODERATO.

ALLEGRO MODERATO.

*p*

*mf*

*cres:*

*p*

Fine.

[illegible]

5

8va. loco.

cie — seen — do

*f* D.C.

THE BIRKS OF ABERFELDY.

(Bonnie Lassie will ye go)

ALLEGRO  
MA  
NON TANTO.

*mp* leggiero.

*p*

Fine.

VAR:

ALLEGRO  
VIVO.

*mf*

8va. loco.

*p*

8va. loco.

D.C.



## SOMEBODY.

(My heart is safr I daurna tell.)

ANDANTE.

The main musical score is written for piano in G major and 2/4 time. It begins with a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes. The tempo is marked 'ANDANTE.' and the initial dynamic is *p*. The score includes a 'poco ritens.' marking and concludes with a 'Fine.' instruction.

VAR:

The variation section, labeled 'VAR:', consists of three systems of piano accompaniment. The first system begins with a treble staff containing a complex, rapid sixteenth-note pattern, marked *mp* and 'Cres:'. The second system continues this pattern, marked 'loco.' and 'Cres:'. The third system also features a rapid sixteenth-note pattern, marked *mp* and 'loco.'. The bass staff in all three systems provides a steady accompaniment with chords and eighth notes.

poco ritard: a tempo.

D.C.

OVER THE MUIR AMANG THE HEATHER. (Comin' thro' the Craigs o' Kyle.)

ALLEGRETTO

*p*

Chorus.

*f* Fine.

Piu Allegro.

*p*

VAR:

*f*

D.C.

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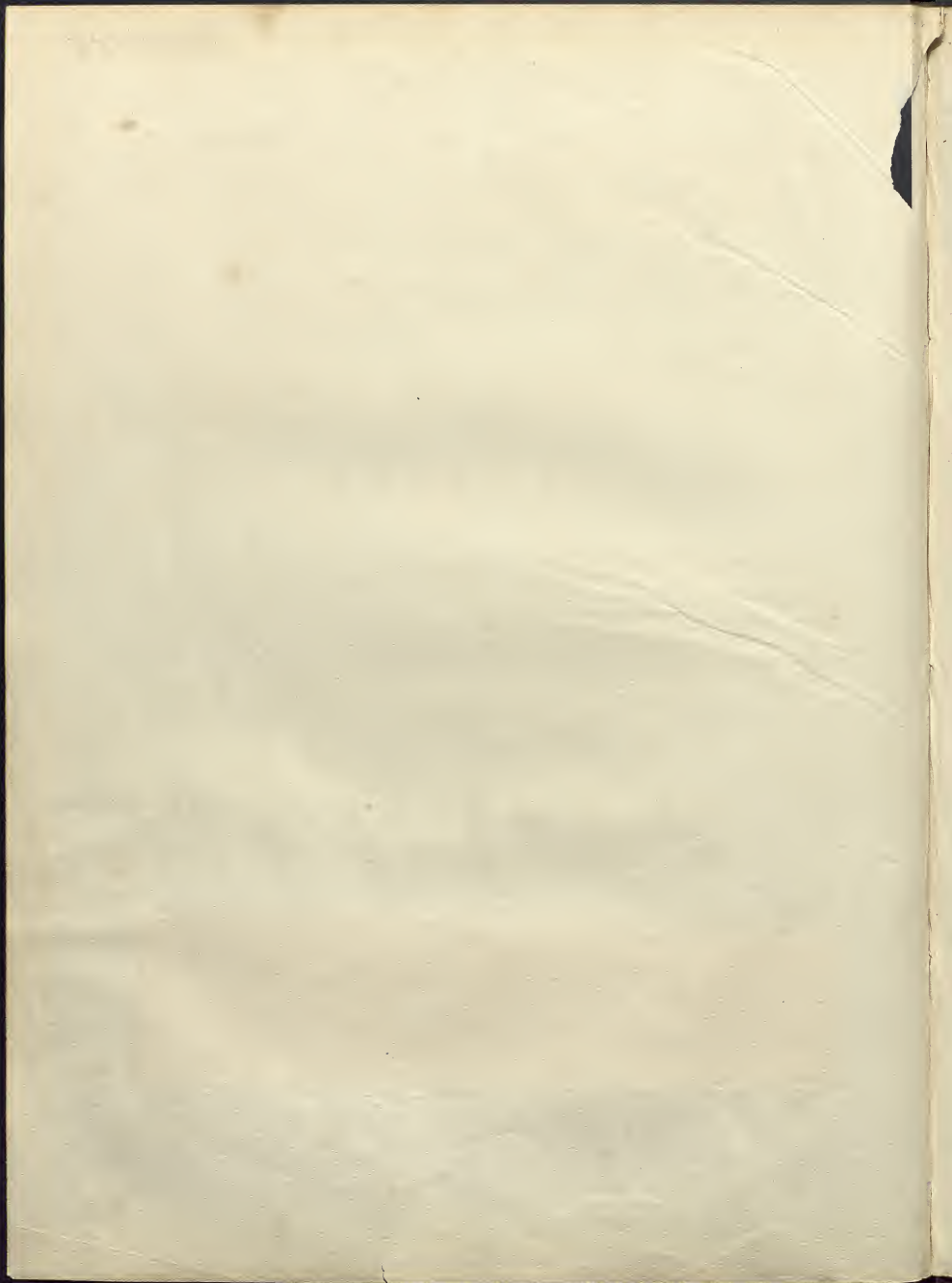
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*Book 2*

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NUMBER GEORGE STREET.



# THE BLUE BELLS OF SCOTLAND.

(O where and O where does  
your Highland Laddie dwell.)

1

MODERATO  
ASSIA.

The musical score is written for piano and violin. The piano part is in the right hand of the grand staff, and the violin part is in the left hand. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'MODERATO' and the style is 'ASSIA.'.

The score consists of five systems of music. The first system includes the title and the first measure of the melody. The second system continues the melody with various ornaments and dynamics. The third system includes the word 'Fine' and a 'dim.' (diminuendo) marking. The fourth system is marked 'VAR:' (Variation) and includes a 'p' (piano) marking. The fifth system continues the variation with a 'mf' (mezzo-forte) marking and includes the word 'loco.' (ad libitum).

Dynamic markings include *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo). The score also includes various musical notations such as slurs, ties, and ornaments.

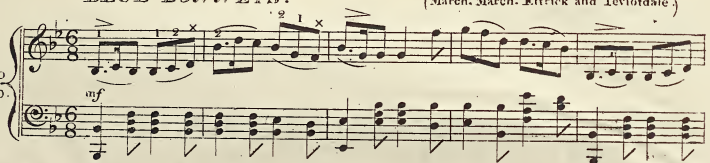




# BLUE BONNETS.

(March, March, Eitrick and Teviotdale)

ALLEGRO  
SPIRITOSO.



VAR.



8va loco 3

8va

p

8va loco 4

D.C.

O WALK, WALK UP YON BANK.

ANDANTE.

p

mf

p

cres:

pp

Rallentando.

Fine.

VAR: *Espressivo*

*p*

*pp*

*mf*

*cres: f*

*p*

*a piacere.*

D.C.

# THE WHITE COCKADE.

(The Lawland lads think they are fine.)

ALLEGRO

*mp*

*mf*

Chorus.





ANDANTE  
ESPRESSIVO.

The main musical score consists of five systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo and expression markings are 'ANDANTE' and 'ESPRESSIVO'. The score includes various musical notations such as slurs, ties, and dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also numerical figures (1, 2, 3, 4) and 'x' marks above some notes, possibly indicating fingerings or specific articulation. The piece concludes with the word 'Fine.' at the end of the fifth system.

VAR:

The variation section, labeled 'VAR:', begins with a grand staff. It features more complex rhythmic patterns and faster passages than the main piece. It includes many 'x' marks above notes, likely indicating specific fingerings or techniques. The key signature remains one sharp (F#) and the time signature is common time (C). The variation ends with a final cadence marked with a fermata and a *p* (piano) dynamic.





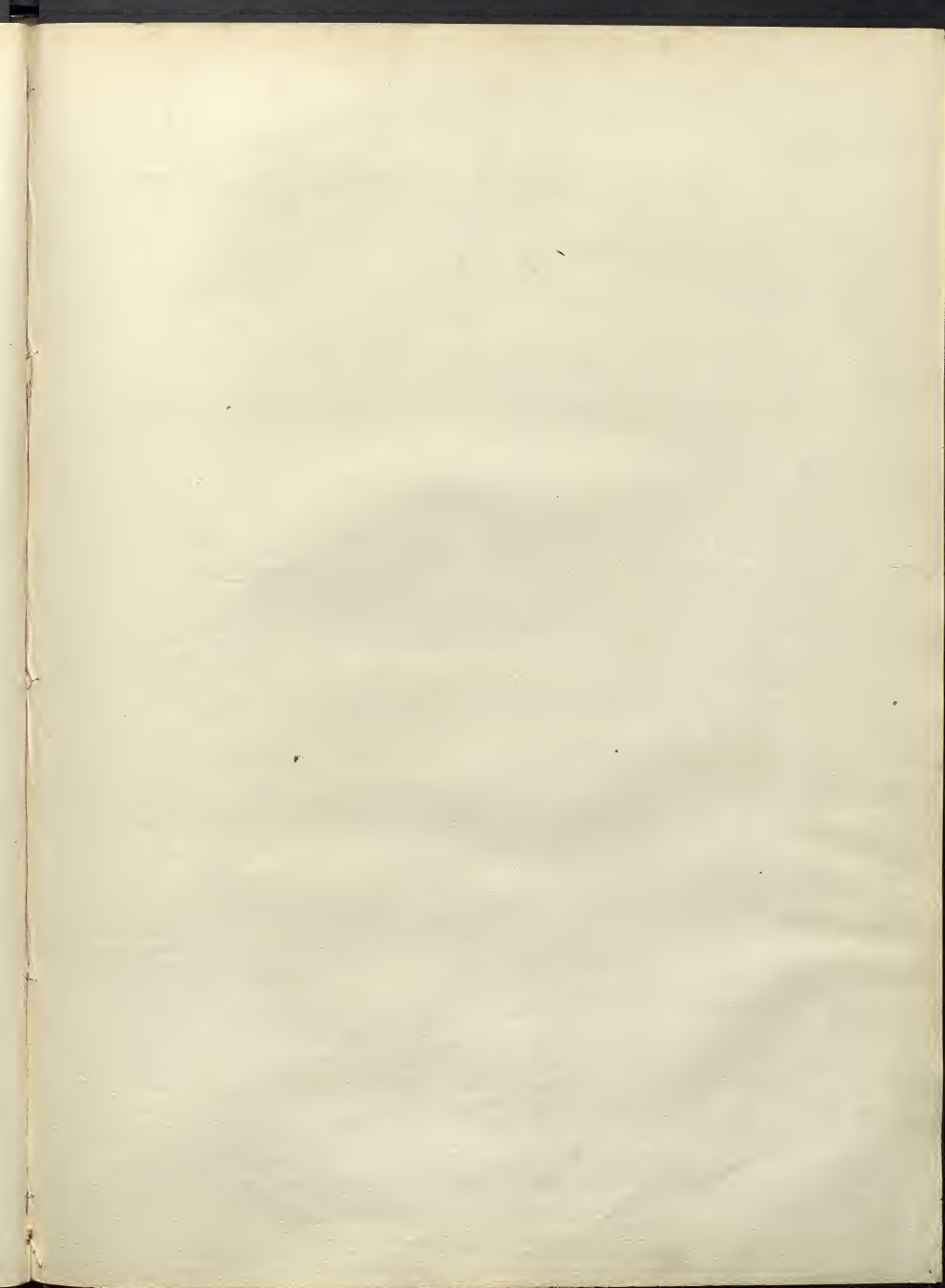
MODERATO

Fine.

Piu Lento e Espressivo.

VAR:

dim. e ritard. D.C.



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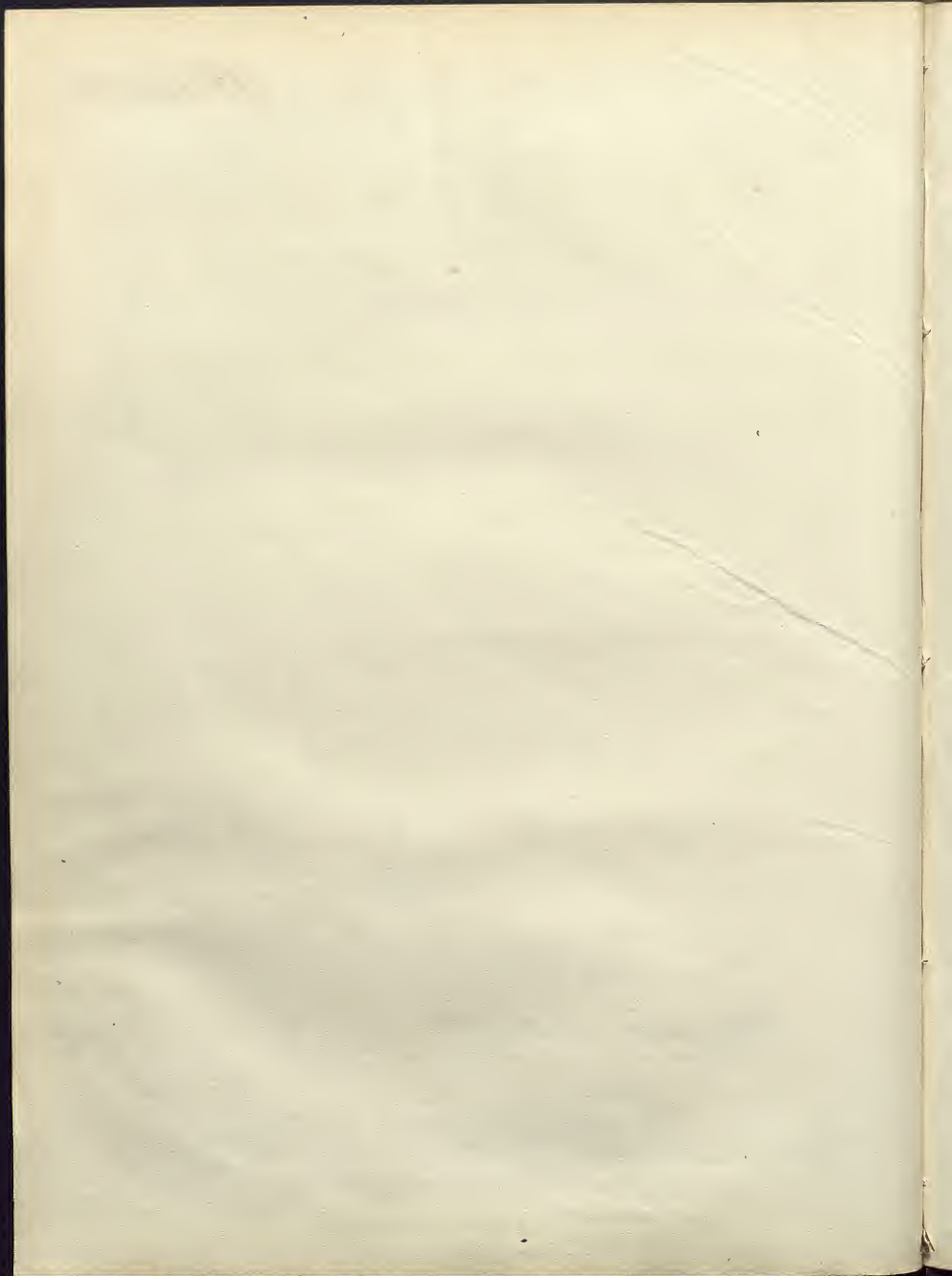
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LASSIE WI' THE LINN' WHITE LOCKS.

**1**

[illegible]

Musical score for "The Merry Widow" (No. 1). The score is written for piano and voice. The piano part features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The voice part is a single melodic line with lyrics in German. The tempo is marked "Allegretto" and the key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like "p" (piano).

VAR.:

*p e legato.*



2

First system of the piano score. It consists of three staves. The top staff has a treble clef and contains a melody with various ornaments (marked with 'x') and fingerings (1, 2, 3, 4). The middle and bottom staves have bass clefs and provide harmonic accompaniment. The music is in 2/4 time. The first staff ends with a double bar line and the instruction 'D.C.' (Da Capo).

*I LOE N'AE A LADDIE BUT AVE.*

Second system of the piano score. It consists of three staves. The top staff has a treble clef and contains a melody. The middle and bottom staves have bass clefs and provide harmonic accompaniment. The music is in 6/8 time. The first staff begins with the tempo marking 'ALLEGRO' and the dynamic marking 'mp'. The system ends with a double bar line and the instruction 'Fine'.

VAR:

6<sup>va</sup> loco

mf

6<sup>va</sup> loco.

p

Cres: f

D.C.

THE EWIE WT' THE CROOKED HORN.

ANDANTE  
QUASI  
ALLEGRETTO

dolce.

Fine.

Middle C, and Sixes, (And 4.)

V.S.

4

2da Volta *ff*  
 VAR: *p* *Sempre Staccato.*

8va *loco.*  
*molto crescendo.* *ff* D.C.

THE CAMPBELLS ARE COMIN'.

VIVACE. *p e dolce.*

*mf*





## THE BRIER BUSH.

(There grows a bonnie brier bush.)

MODERATO: *p*

*mf* *p* Fine.

VAR: *p* *cres.*

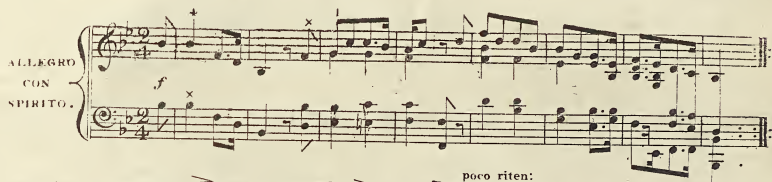
*cres.* *8va* *f* *p*

*poco riten.* *a tempo.* *5va* *cres. molto.* *ff* D.C.

ABA, WHIGS, ABA,

7

ALLEGRO  
CON  
SPIRITO.



VAR:  
ALLA  
MARCIA.





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34. The Soldier's Return.

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with a *VARIATION* to each.

FOR THE PIANO FORTE,

BY J. M. MÜLLER.

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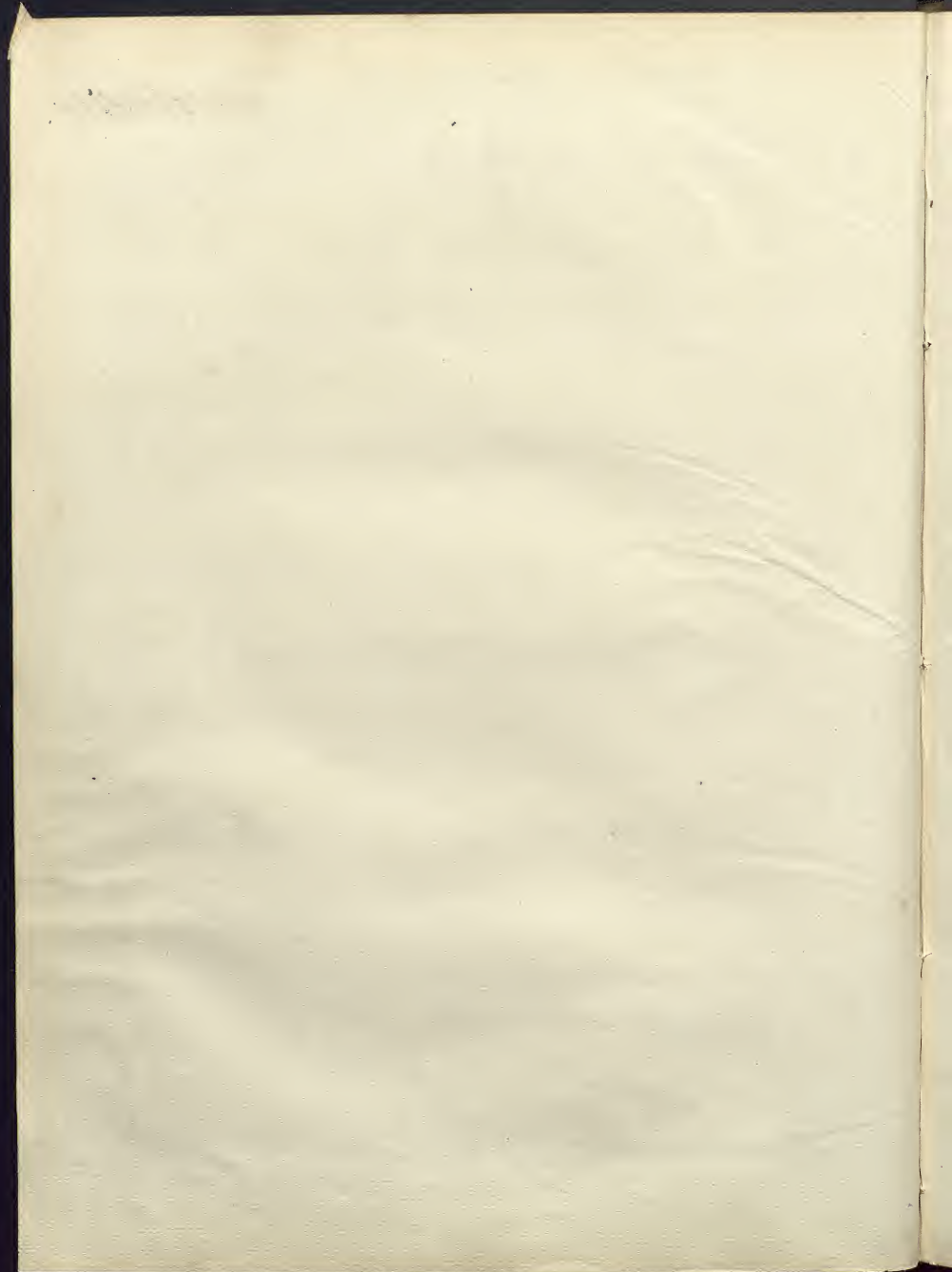
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*Book 4*

*Published by Hamilton & Miller, Organ Builders at their  
London Piano Forte Establishment, 116, George St.  
Edinburgh.*





THWEDSIDE.

1

ANDANTE: Cantabile.

*p*

*cres:* *p*

*cres:* *f*

*p* *dim.* *pp* Fine.

VAR: *Espressivo.* *p e dolce.* *mf*

ALLA POLACCA

*cres:* *p* *loco.*

*e dolce.*

*cres:*

*S<sup>va</sup>*

*p* *D.C.*

**PIBROCH OF DONVIL DHU.**

**MODERATO**  
**MA**  
**CON SPIRITO**

*mp*

*Marcato.*

*f*

*Fine.*

**VAR:**

*mp*

8va 3

8va loco.

f

D.C.

WILLIE BREW'D A PECK O' MAUT.

ALLEGRETTO  
JOCOSO.

mp

mf

Chorus

p

f

p

dim:

p

Fine.



VAR:

*mp*

*8va loco*

*cres.*

*f*

*p*

*8va loco*

*f*

*cres.*

*ff* D.C.

THE EAST NUIK O' FIFE.

ALLEGRO VIVO  
MA NON  
TROPPO.

*mp*

5

*f*

*p*

*Fine.*

VAR:

*p e dolce.*

*mf*

*cres.*

*f*

*D.C.*

## MY BOY TAMMY.

MODERATO.

VAR:



# KELVIN GROVE.

7

2<sup>d</sup> time  $8\frac{1}{2}$  loco

MODERATO: *p* *mf*

*p* Fine.

2<sup>nd</sup> time *f*.

VAR: *pp*

*mp*

*pp* Cre

— seen — do. *f* D.C.

# GEMS OF SCOTISH MELODY.—SECOND SERIES.

## Book 1.

Charlie is my darling.  
There's nae luck about the house.  
The Braes o' Balquither.  
The Birks of Aherfeldy.  
Somebody.  
O'er the Muir among the heather.

## Book 3.

Lassie wi' the light-white locks.  
I lo'e nae a Laddie but ane.  
The Kwie wi' the crooked horn.  
The Campbells are comin'  
The Brier Bush.  
Aw, Whigs, aw.

## Book 2.

The Blue-hells of Scotland.  
Blue Bonnets.  
O waly, waly up yon bank.  
The white Cockade  
Of a' the airts the win' can blaw.  
The Laird o' Cockpen.

## Book 4.

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- No. 1. The flowers of the forest.
2. Saw ye my wee thing
3. Tak' your auld cloak about ye.
4. Waly, waly.
5. Gloomy winter's now awa.
6. Saw ye Johnny comin'.
7. Auld Robin Gray.
8. Comin' thro' the brier.
9. My heart is sair.
10. And ye shall walk in silk attire.
11. Here's a health to ane I lo'e dear.
12. Wandering Willie.
13. Jock o' Hazledean.
14. John Anderson.
15. Thou art gane awa.
16. The birks of Aherfeldy
17. Auld lang syne.

- No. 18. I'm o'er young to marry yet.
19. Ye banks and hraes o' bonnie Doon.
20. Roy's wife of Aldivalloch.
21. My love is like a red red rose.
22. A highland lad my love was born.
23. Of a' the airts the win' can blaw.
24. O'er the muir among the heather.
25. Charlie is my darling.
26. There grows a bonnie brier bush
27. My ain fire-side.
28. Lord Gregory.
29. Logan Braes.
30. Mary's Dream.
31. The winter it is past.
32. The Quaker's Wife.
33. A man's a man for a' that.
34. The Soldier's Return.

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(Largo al Factotum)

ALLEGRO  
VIVACE

The musical score is written for piano and orchestra. It begins with a piano introduction in 6/8 time, marked *ff* (fortissimo) and *p* (piano). The piano part features a complex, rhythmic pattern of eighth and sixteenth notes, while the orchestra provides a steady accompaniment. The score is divided into several systems, each with a piano and orchestra part. The piano part is characterized by dense, rapid passages, often using a variety of articulation marks such as staccato, marcato, and accents. The orchestra part is more melodic, with long, flowing lines. The score includes a variety of dynamics, including *ff*, *f*, *p*, and *crescendo*. The tempo is marked *ALLEGRO VIVACE*. The score concludes with a final system featuring a *ff* piano part and a *p* orchestra part.

(Largo al Factotum)

PRIMO

3

ALLEGRO  
VIVACE.

The musical score is written for a piano and consists of seven systems of staves. The first system begins with a treble clef and a 6/8 time signature. The tempo marking "ALLEGRO VIVACE." is placed to the left of the first staff. The score includes various musical notations such as notes, rests, and dynamic markings including *f*, *ff*, *p*, *ff*, and *1 p*. There are also articulation marks like accents and slurs. The piece features several trills, indicated by the "8va" marking above the notes. The score concludes with a final cadence in the seventh system.

musical score for piano, featuring seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system includes the word "cres -" above the treble staff and "cen - do" below the bass staff. The third system features a treble staff with a melody and a bass staff with a bass line. The fourth system includes a treble staff with a melody and a bass staff with a bass line, with a "Ritendo" marking above the treble staff. The fifth system includes a treble staff with a melody and a bass staff with a bass line, with a "sf" marking above the treble staff. The sixth system includes a treble staff with a melody and a bass staff with a bass line, with a "1 sf" marking above the treble staff. The seventh system includes a treble staff with a melody and a bass staff with a bass line, with a "dol." marking above the treble staff.

musical score for piano, featuring seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system includes the word "cres -" above the treble staff and "cen - do" below the bass staff. The third system features a treble staff with a melody and a bass staff with a bass line. The fourth system includes a treble staff with a melody and a bass staff with a bass line, with a "Ritendo" marking above the treble staff. The fifth system includes a treble staff with a melody and a bass staff with a bass line, with a "sf" marking above the treble staff. The sixth system includes a treble staff with a melody and a bass staff with a bass line, with a "1 sf" marking above the treble staff. The seventh system includes a treble staff with a melody and a bass staff with a bass line, with a "dol." marking above the treble staff.



## PRIMO

5

loco  
cres  
cen-do  
f p  
slide ff df  
8 f df  
8<sup>a</sup> l

*rallentando*

*f*

*crescendo*

*crescendo*

*for.*



PRIMO

1 *dol* *rallentando* 7

8 *f* *p*

*crescendo*

*p*

*cres* *cendo*

*for*



(Ah qual colpo.)

ANDANTE.

ff p

p

mf

p dol.

tenuto

(Ah qual colpo.)

PRIMO

9

ANDANTE

ff

p

sf

mf

p dol.

flauto

tenuto

(1162)



## PRIMO

11

8 loco

8

8

8

*Dolce Pia?*

*ff* *h* *ff* *h* *ff* *h* *ff*



## PRIMO

13

*Dolce*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*ff*



ALLEGRO

stacc. *pp*

The musical score is written for piano and consists of several systems of staves. The first system shows the beginning of the piece with a staccato melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'ALLEGRO'. The score includes various dynamics such as 'pp', 'ff', 'f', 'p', and 'con espress'. The piece concludes with a final cadence.

(Zitti Zitti.)

PRIMO

15

ALLEGRO.

pp

ff

p

con espress.

f

ff

con espress

pp

ff

Colpo



## PRIMO

17

*p* *con espress.*

*pp*

*8 va*

*ff*

## FINALE

## SECONDO

POLACCA.

Allegro.

The musical score is written for piano and features a variety of textures and dynamics. It begins with a piano introduction marked *p* and *stac:* (staccato). The main body of the piece is marked *Allegro*. The score includes several systems of music, with some sections marked *Mez. for.* (Moderato for). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece concludes with a final flourish marked *f* (forte).

## PRIMO

19

## FINALE.

POLACCA

Allegro.

Handwritten: *Not this*

First system: *fuo.*

Second system: *3*

Third system: *mf*, *of*

Fourth system: *af*, *ff*

Fifth system: *p*

Sixth system: *8a*



This musical score system consists of seven staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a piano (*p*) marking. The third staff features a forte (*ff*) marking. The fourth staff includes a *fina* marking. The sixth staff has a *ff* marking. The seventh staff also has a *ff* marking. The score is written in a style typical of 19th-century musical notation, with a focus on melodic and harmonic development.

*p*

*f*

8<sup>va</sup>

*ff*

*f*

*loco*

*ff*

*p*

*fuo.*

*p*

*f*

*f*

*f*

FINE.



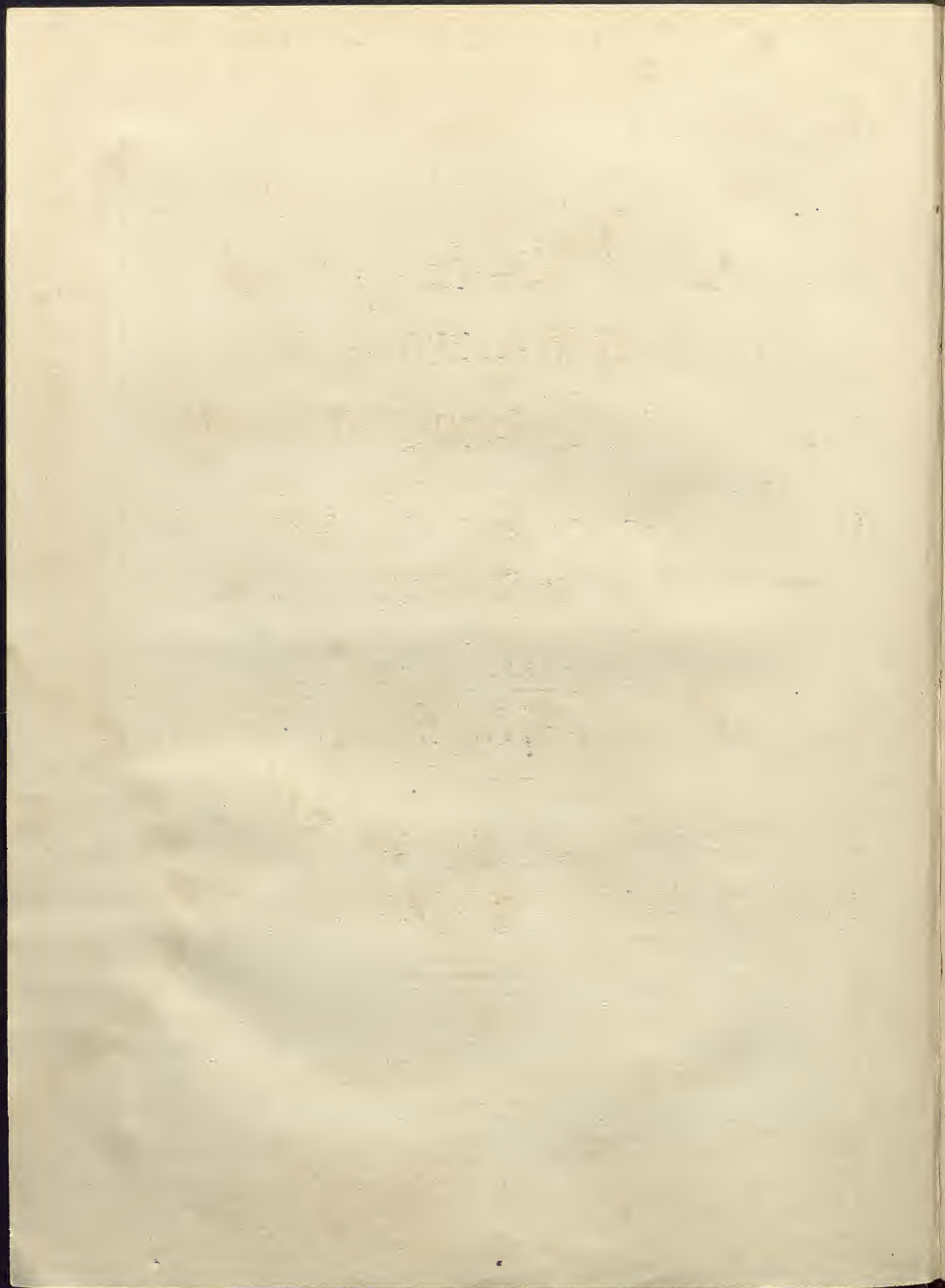
## PRIMO

25

8<sup>a</sup>

*pub.*

FINE



(A FOURTH DUET)  
*adapted from*  
(Rossini's Opera of)  
**IL BARBIERE DI SEVIGLIA,**

*in which is introduced*  
(*Wider di quel metallo.*)

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## SECONDO.

"ALL'IDEA DI QUEL METALLO."

ALLEGRO MAESTOSO.

DUET.

The musical score is written for a piano duet in D major, 2/4 time. It consists of six systems of staves. The first system is a grand staff with a piano (p) dynamic and a *for* marking. The second system includes a forte (*f*) dynamic. The third and fourth systems feature a *tr* (trill) marking. The fifth system includes a *cres:* (crescendo) marking, a forte (*f*) dynamic, and a *dolce* (softly) marking. The sixth system concludes the piece. The score is characterized by intricate piano textures and melodic lines for the right hand.

PRIMO.

"ALL'IDEA DI QUEL METALLO."

3

ALLEGRO MAESTOSO.

DUET.

The musical score is written for a Duet, featuring two staves. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a *for* marking. The first system shows a complex melodic line with many sixteenth notes and a *sf* (sforzando) marking. The second system continues with a *sf* marking. The third system features a *cres:* (crescendo) marking. The fourth system includes a *f* (forte) marking and a *dolce* (dolce) marking. The fifth system shows a *f* marking. The score is written in a style typical of 19th-century musical notation, with many slurs and dynamic markings.

*for* *p*

*cres*

*dolce* *for*

*ad lib:* *rallent:*



6<sup>va</sup>  
*for* *p*

*cres:* *for* *dolce*

*tr*

*ad lib:* *rallent:*

musical score for the second system, featuring piano and organ parts. The score is written in G major and 6/8 time. The piano part is in the upper staves, and the organ part is in the lower staves. The score includes various dynamics and articulations, such as *cres:*, *f*, *p*, *for*, and *rallent.*

The score is divided into two systems. The first system consists of two staves (piano and organ) and two staves (piano and organ). The second system consists of two staves (piano and organ) and two staves (piano and organ). The score includes various dynamics and articulations, such as *cres:*, *f*, *p*, *for*, and *rallent.*

## PRIMO.

7

Handwritten musical score for a piece titled "PRIMO." The score is written on eight systems of grand staves (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the marking "cres:" followed by "f" and "p". The second system includes "f" and "p". The third system includes "f" and "p". The fourth system includes "f" and "p". The fifth system includes "f" and "p". The sixth system includes "f" and "p". The seventh system includes "f" and "p". The eighth system includes "f" and "p". The score concludes with a double bar line and repeat signs.

*cres:* *f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

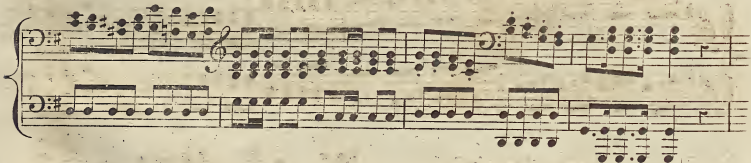
*rallent.*



## ANDANTE.



## Tempo Primo.



*ANDANTE.*

*Tempo Primo*

*f*

8<sup>va</sup>

1 2 *pp*

*cres:* *ff*

ALLEGRO *p*

*cres:* *ff*



## PRIMO.

11

dim. *pp*

*cres.* *ff*

from here to the end

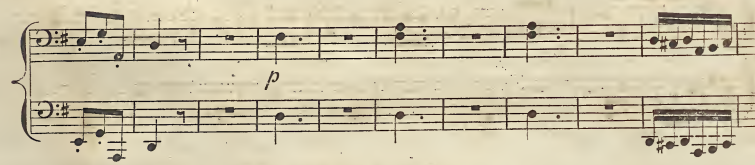
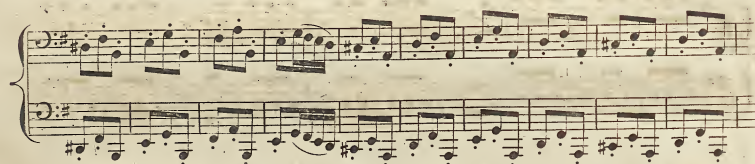
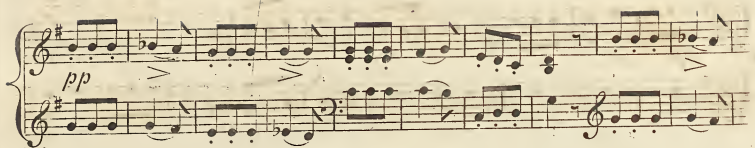
ALLEGRO.

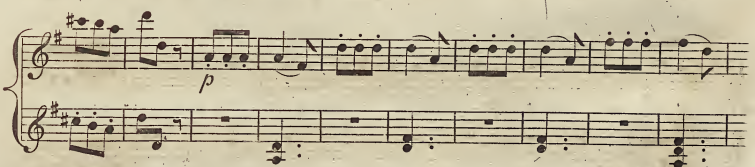
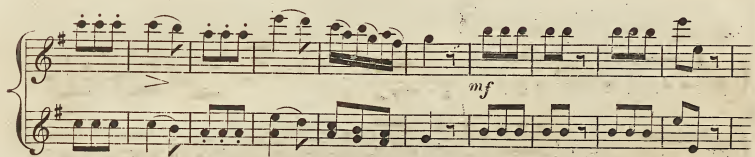
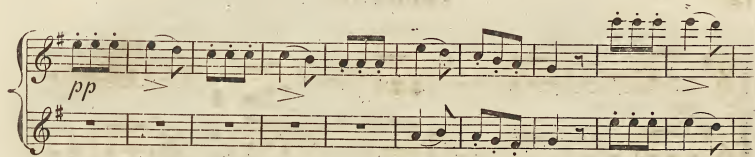
8<sup>va</sup>

*p*

*pp*

*ff*







*p*

Handwritten musical score for Primo, page 15. The score consists of six systems of two staves each. The first system includes a *p* dynamic marking and a *pva* marking above the first staff. The notation is in treble and bass clefs with a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

16

SECONDO

*p*

*cres:* *f*

*p*

*p*



This page contains six systems of musical notation for a piano accompaniment, labeled 'PRIMO.' The music is written in G major (one sharp) and 2/4 time. Each system consists of a treble and bass staff joined by a brace. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system features a more active treble line with sixteenth-note patterns and a steady bass accompaniment. The third system is characterized by dense, sustained chords in both staves, with a 'cres:' (crescendo) marking in the bass. The fourth system continues with similar dense chordal textures. The fifth system introduces a 'p' (piano) dynamic marking and features a more active treble line with sixteenth-note runs. The sixth system concludes with a final melodic flourish in the treble and a sustained harmonic accompaniment in the bass.

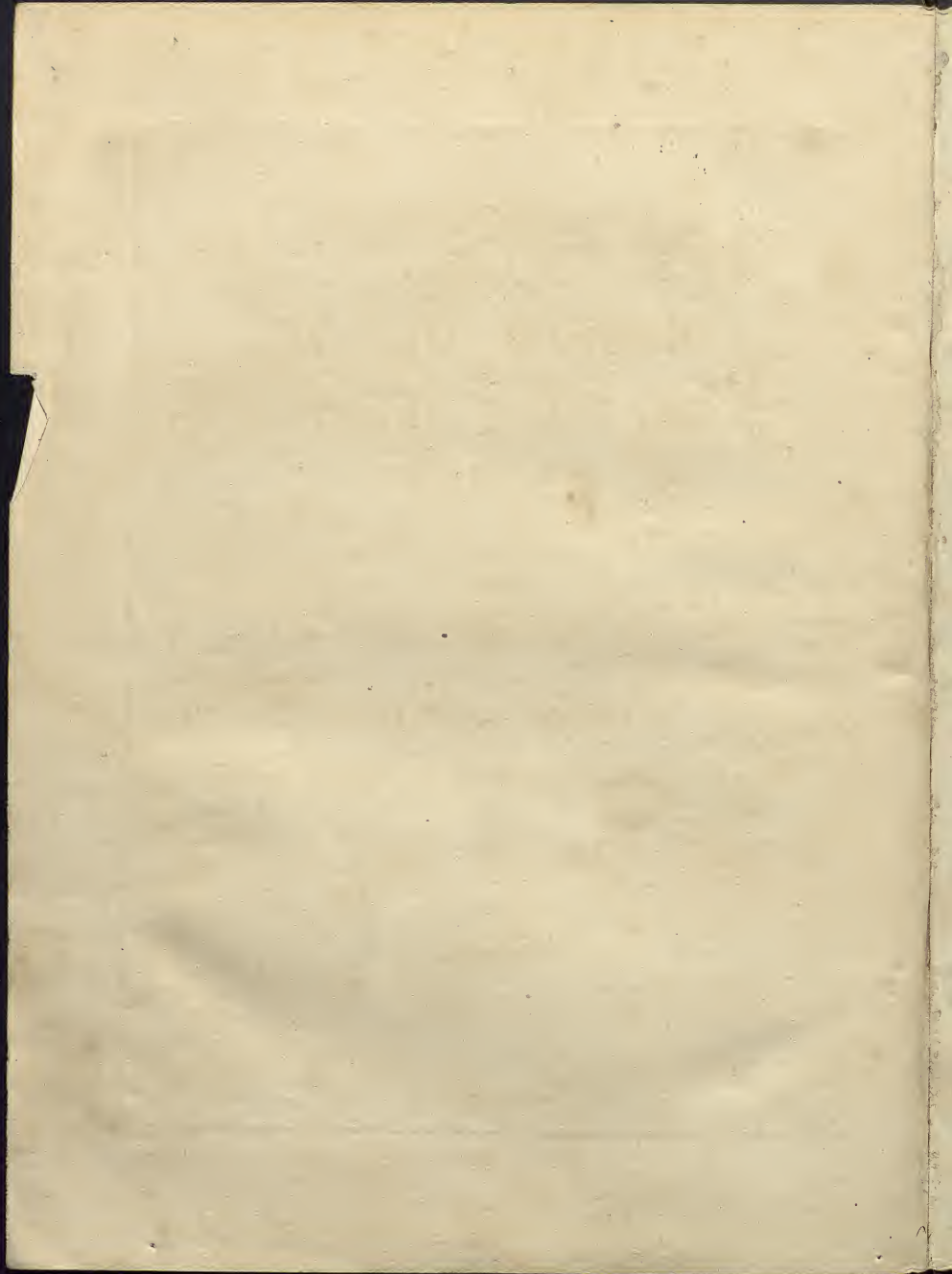
musical score for piano, labeled "SECONDO." and page 18. The score consists of six systems of two staves each. The key signature is one sharp (F#). The first system shows a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. The second system continues this pattern. The third system introduces a "cres." (crescendo) marking in the left hand, which plays a series of eighth notes while the right hand continues its pattern. The fourth system features a "f" (forte) marking in the left hand, which plays a steady eighth-note accompaniment, while the right hand plays chords and some eighth notes. The fifth system continues with the "ff" (fortissimo) marking in the left hand, which plays a very active eighth-note pattern, while the right hand plays chords and some eighth notes. The sixth system concludes the piece with a final chord in the right hand and a descending eighth-note line in the left hand, ending with a double bar line.

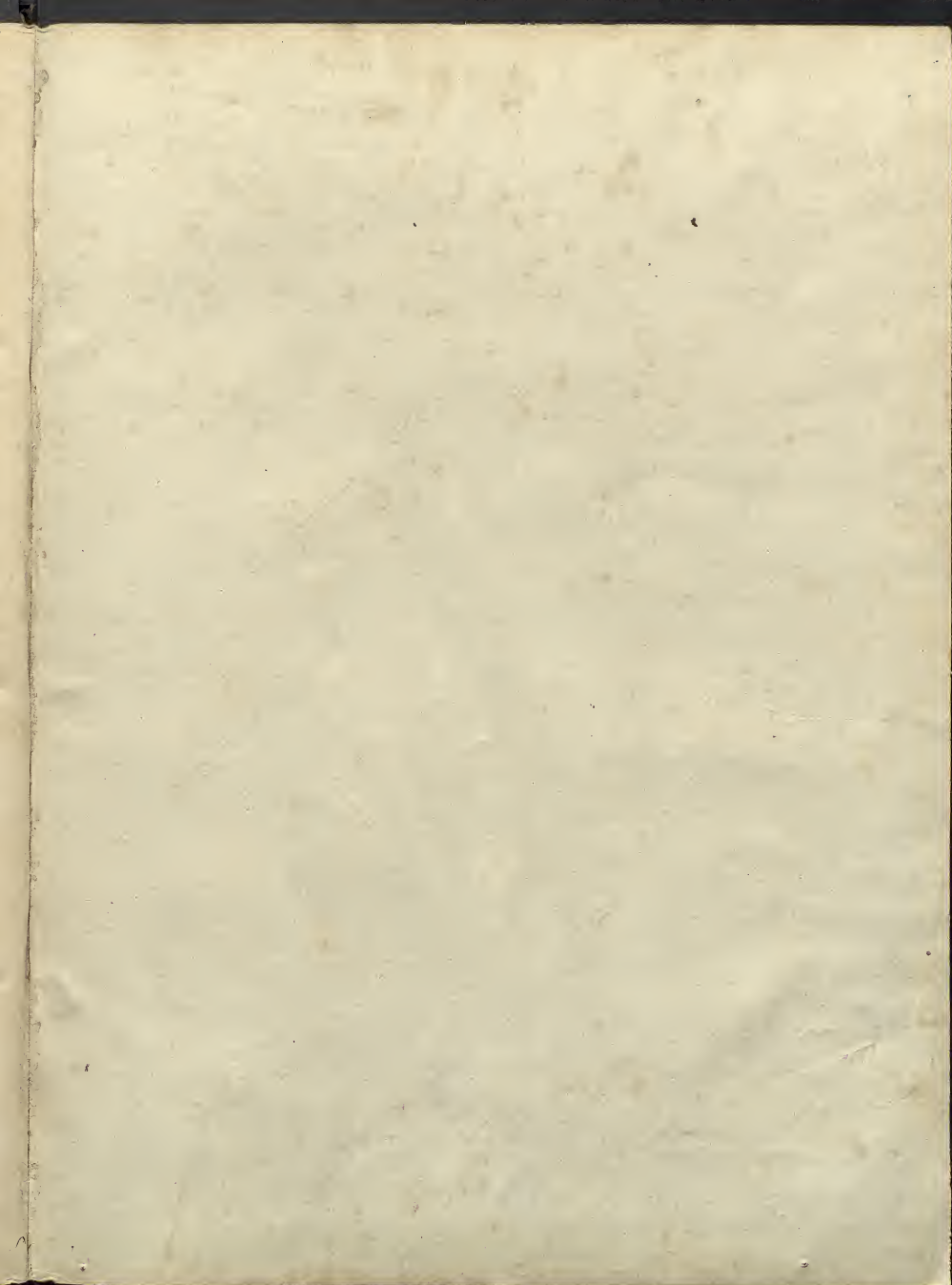
## PRIMO.

19

Handwritten musical score for Primo, page 19. The score consists of six systems of two staves each. The key signature is one sharp (F#). The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line with more complex figures. The third system includes the instruction *loco* above the treble staff and *cres:* below the bass staff. The fourth system features a forte *f* dynamic marking. The fifth system is marked *ff* (fortissimo). The sixth system ends with a double bar line and a *8va* marking above the treble staff, indicating an octave change.







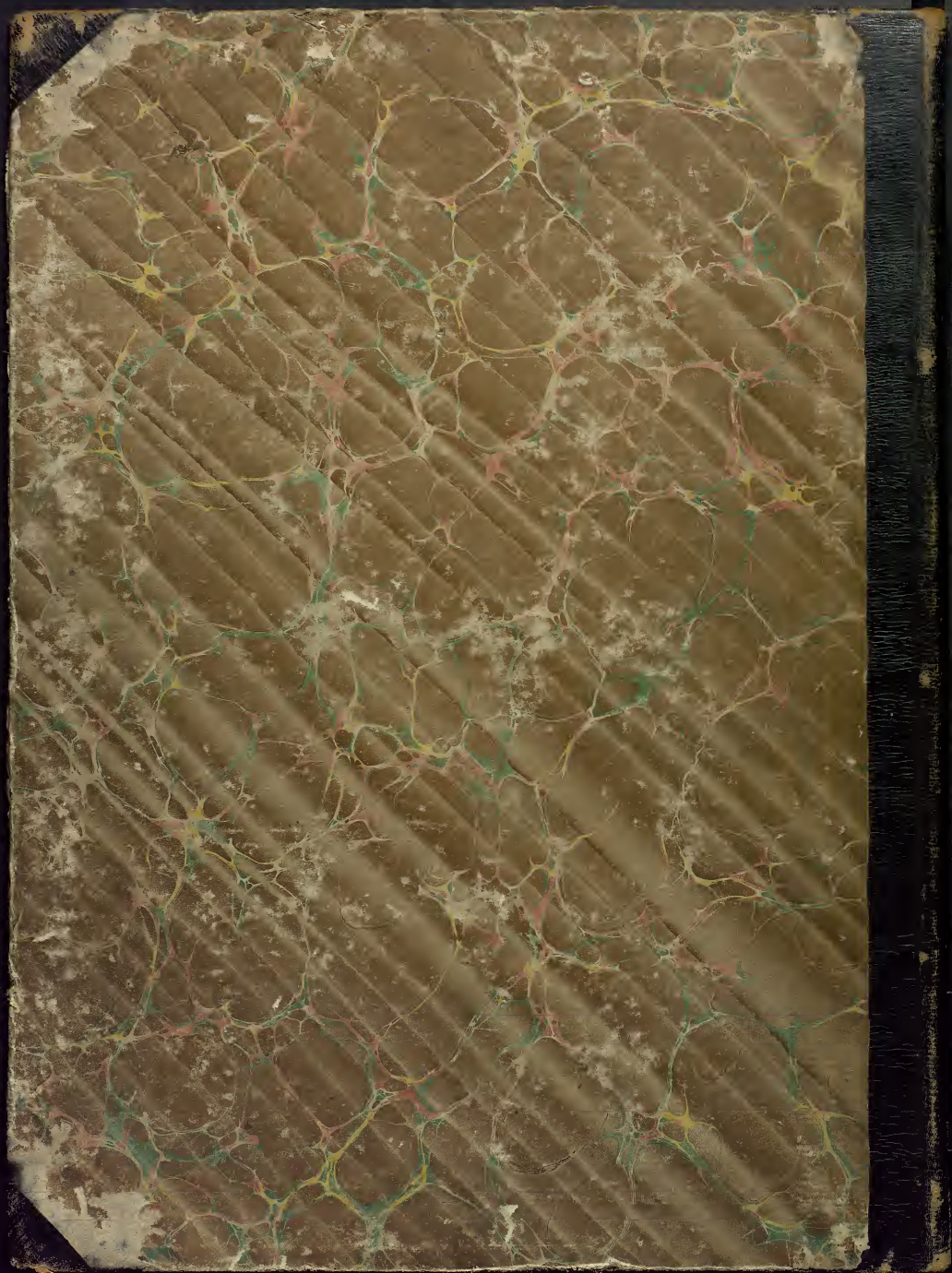












MUSIC